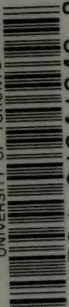


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A GRAMMAR OF DIALECTIC CHANGES  
IN THE  
KISWAHILI LANGUAGE

CAMBRIDGE UNIVERSITY PRESS

C. F. CLAY, MANAGER

London: FETTER LANE, E.C.

Edinburgh: 100 PRINCES STREET



New York: G. P. PUTNAM'S SONS

Bombay and Calcutta: MACMILLAN AND CO., LTD

Toronto: J. M. DENT AND SONS, LTD.

Tokyo: THE MARUZEN-KABUSHIKI-KAISHA

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A GRAMMAR OF DIALECTIC CHANGES  
IN THE  
KISWAHILI LANGUAGE

by

CAPTAIN C. H. STIGAND

Interpreter in Swahili and Author of *The Land of Zinj*  
*To Abyssinia through an unknown Land*, etc., etc.

with an Introduction and a  
Recension and Poetical Translation of the Poem  
*INKISHAFI*, a Swahili *Speculum Mundi*, by

the Rev. W. E. TAYLOR, M.A.

Cambridge :  
at the University Press

1915

Cambridge:

PRINTED BY JOHN CLAY, M.A.

AT THE UNIVERSITY PRESS

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## PREFACE

A LANGUAGE so little written as Swahili is unstable in character; as changes occur old words and forms rapidly pass out of use.

The isolation of different Swahili communities and sultanates in the past made a situation favourable to the growth of numerous dialects. Modern transport facilities and the sinking of old feuds have caused a reversal of these conditions and now the newer dialect of Zanzibar is rapidly supplanting the older ones.

The reader is presumed to be familiar with the dialect of Zanzibar, and others are compared with this. Although the records are in most cases very imperfect, they have the value of bringing to notice many words and forms which have not yet been elucidated and which might otherwise have passed into oblivion.

I am much indebted to Mr Taylor for undertaking some revision of the old poetry in the Appendix and also for the addition of another version of the same in the Mombasa dialect, as well as for the translation of the piece.

C. H. S.

KAJOKAJI, SUDAN, 1915

## PRELIMINARY

REPORT OF THE COMMISSIONERS OF THE LAND OFFICE, IN RESPONSE TO A RESOLUTION OF THE HOUSE OF REPRESENTATIVES, PASSED MAY 1, 1870, RELATIVE TO THE LANDS BELONGING TO THE UNITED STATES.

The Commission of the Land Office, created by the act of Congress, approved May 1, 1870, has the honor to acknowledge the receipt of the report of the Commission of the Land Office, created by the act of Congress, approved May 1, 1870, and to state that the same has been forwarded to the proper authorities for their consideration.

The report is submitted to the Commission of the Land Office, and is accompanied by a statement of the progress of the work of the Commission, and by a statement of the progress of the work of the Commission, and by a statement of the progress of the work of the Commission.

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## INTRODUCTION

THE Author, who is already well known from his works on East Africa in the capacities of Soldier and Administrator, Traveller and Hunter of Big Game, Explorer and Ethnologist, has kindly asked me to preface this Treatise with a few remarks of my own, and I have gladly acceded to his request, because here he throws himself into a branch of research in which he is not perhaps quite so well known, but is no less worthy of attention,—that of the original and enterprising Student of Language.

To style this work the most elaborate on the Swahili Dialects which has yet appeared is not to give it more than its due. Indeed it comes as the first Monograph published upon the subject, so far as I am aware, whether in English or in any other language, though notes on these matters may be found in the extant handbooks and dictionaries, as for instance in the Preface to Steere's *Tales*, in my own *African Aphorisms* (S.P.C.K.), etc., and again in a tabulated form in a contribution to the (Mombasa) *Swahili Grammar* of Mrs Burt (S.P.C.K.), by reference to which works and to Krapf's *Dictionary* the statements made here about Mombasa may be adjusted. It is therefore important to note that the *point of view* of the present work is taken as from the more Northern centre (Lamu), for which the Author speaks authoritatively. And no doubt the methods, conclusions, and detail, of the book, which involve certain new departures, will be subjected to the critical tests of examination and use in the field at the hands of those capable of judging in such matters, and will even be found to require a certain amount of modification. This "give and take" however is essential to progress, and in the appearance of this Manual a delightful task is provided for the new generation of East African scholars, to whom the Essay will be most precious; for the Lamu class of Dialects indeed we have no other English guide.

If I may speak of my own view of the language considered as a whole, I would say that the conclusion which much careful consideration has brought me to is, that in the Mvita or Mombasa dialect one finds what may be classed as the truly *Central* Swahili. "Central," because while the genius of the Mombasa dialect eschews the blemishes and excrescences which are to be found in the others—the too patent crudities, ambiguities, and corruptions of the careless South, and the needless complications and ironbound archaisms of the too conservative Islanders of the North—the Mombasa speech, in its purity, displays and cultivates to the full all their respective excellences.

The Mombasa is accordingly a dialect which I, for one, have proved in a moderately long, and wide, experience, to be "valable" throughout the length and breadth of all that is really "Swahili." As for the Gunyas of the extreme North, say Barawa, I know that their uncouth jargon is so different a tongue as to be further or at least as far off as is say Giryama or Pokomo from the Swahili; while the Ngazija of the Comoro Islands is, *experto crede*, though running on similar lines yet also a different language.

It will be interesting to note the reason for the facts I have alleged about Mombasa—a little philology will be useful in illustration. Mvita, its native name, is itself I doubt not derived from the root VI (otherwise ZI), meaning "a sinking in," with the root TA (otherwise CHA), "point." It signifies, then, The Curtained Headland, thus depicting with a single touch the outstanding geographical feature of this "hidden Isle." Now this name Mvita, from the restless history of the place, has become the subject of a sad play upon words, "It is *Vita*!"—"war"—as we are told say the natives. Now *Vita* is manifestly derived from the root TA ("cerebral" T which stands in contrast to the T above) and means "thrust forth," "throw out," as of a warlike expedition; and *in* war, and warlike expeditions, either civil or external, you have in a nutshell all the olden history of the turbulent little territory as far back as it can be traced, at least under Arab rule. How easy then is it to see that while on the one hand the advantages of its "sunken" position would give it a speech which is both insular for purity and continental for catholicity, and while its geographical situation, lying in the midst between the South and the North sections of the Swahili coasts, would secure a balance between the respective branches of the Languages—the sterner stuff of the Mombasians of old, born and

bred as they were amid the clang of arms, must have reacted favourably to produce the virile, "puritanic," genius of their Dialect. And it is a fact remarked by the Natives themselves that while the Dialect of Lamu and its congeners, which are so interestingly discussed in this Book, are affected by the Swahilis at large as affording a mine and a mould for the forms and expressions of most Swahili *Poetry*, and while the Zanzibar group to the South has furnished a lingua franca and a terminology for *Trade*,—the Mombasian or Kimvita is the Dialect considered of all others the best fitted for accurate statement and grave discussion—the Swahili for *Prose*, par excellence. One uses "prose" to signify all sustained speech, such as one finds in native stories and tales, whether in MS. or spoken, as well as in the somewhat rare MS. treatises of different kinds. Also it must be admitted that *good* Mrima shares with the Mombasian somewhat in this excellence, doubtless from the fact that formerly there was frequent intermarriage between the two strains, as well as from the existence to some extent in the Mrima of the same disposing causes. However, though no doubt there is good and bad literature or speech in every dialect here examined—and some of the Mombasian examples are not of the former—yet the above may be relied upon as a candid Native appreciation of their respective merits. Accordingly it is not surprising to find that "Kisiwani," the Isle κατ' ἐξοχήν, retains a memory of great Authorities, men possessed of *usemi na utakamalifu wa akili*, of eloquence and profound intellect, as well as a school of the lore of Islam,—to quote the old Lament—

"just Judges who judgment could shew  
And the learn'd in the Law all concur in their view,  
Who dealing with moot points aye settled them true—  
Ne'er lay appeal from what they pronounced fair!"

And all this, no doubt, in a more or less unbroken succession along the centuries, from the far-off days of Shehe Mvita, the City's boasted hero and founder of its Mohammedan fame, and onwards under its once famous Queens, such as Mwana Kambaya, the vestiges of whose palace Bishop Tucker sketched in 1906, or Milton's

"the less maritime kings,  
Mombaza, and Quiloa, and Melind,"

then the Mazrû'is, and so on to the present day, for there are a few scattered representatives extant even now of these pristine

Worthies, to say nothing of the happier days that were before them, when the Christians of St Thomas worshipped in numerous Churches, of which the ruins laid low by the Portuguese remain to attest the truth of the tradition. Thankful am I that this Dialect is happily once more restored to its ancient glory as a vehicle for the Praises of God. Certainly, but for the Gospel message and the stimulus which its proclamation has given, here in E. Africa and throughout the wide world (its Field), to the study of languages, the present work would never have been written.

In conclusion : To the Ancient Poem selected by the Author to serve as a specimen of the Kingozi I have been permitted through the hospitality of the University Press, at the instance of Captain Stigand, to add my own Recension of the same Poem, made many years ago, since it was felt that the possession of this more Southern version, differing in so many important details from the Northern, will enable scholars better to judge as to what was probably the original form of this important Classic. The Translation—and I believe that it presents the first poetical version published in our tongue of anything African ever written south of the Equator—is also offered as an attempt to convey accurately the general sense, and bearing, and spirit, and *mutatis mutandis* the form also of a piece of literature which has been certainly held in reverence for centuries past as a great, if not the greatest, religious Classic of the race. But with these matters I have dealt more at length in the proper place.

W. E. T.

KYRE, 1915.

## ABBREVIATIONS

(Also see p. 80.)

Ar.	= Arabic.	Kip.	= Kipate.
Der.	= derivation, derived from.	Kit.	= Kitikuu.
Eng.	= English.	Kiung.	= Kiunguja.
Kiam.	= Kiamu.	Lit.	= literally.
King.	= Kingao.	Pl.	= plural.
Kimr.	= Kimrima.	Sing.	= singular.
Kimv.	= Kimvita.		

## A SHORT TREATISE ON DIALECTIC DIFFERENCES OF KISWAHILI

THE language referred to as Kiswahili (or Kisawaheli in the purer dialects of the Lamu Archipelago) is a product of the mixture of Arabs with Bantu races.

The greater proportion of the language is of Bantu origin, but among the more educated the proportion of words derived from Arabic would perhaps amount to a quarter of the language. In addition to this there is a good sprinkling of Portuguese, Hindustani and Somali or Gala words.

Kiswahili, as its name indicates, is the language of the coast and as such is really only indigenous to the towns on the Swahili coast, viz. practically the whole of the East African sea-board. Its practical uses however extend much farther than this.

This language is to Africa now much what French used to be to Europe. It is the court language, so to speak, of British East Africa, German East Africa, Nyasaland, and Portuguese East Africa. It also penetrates Uganda and far into the Congo.

It is understood on the coasts of Somaliland and Arabia and holds sway as a trading and nautical language to a certain extent as far as the Malay Peninsula.

This widely spoken language is divided into numerous dialects and sub-dialects.

Where considerable intercourse exists between members of two dialects, owing to modern improvements in communications, these dialects have naturally a tendency to merge together.

Such is the state of things between Mombasa, Zanzibar and the Mrima.

The great bulk of the inhabitants of Mombasa, at the present day, talk a language which is neither pure Mombasa nor pure Zanzibar.

It would appear from old accounts, however, that the language of the former city used to be a very pure dialect.

The great influx of natives from the interior cannot fail to leave its mark on the language of the vulgar.

In course of time this present language of the vulgar will very possibly become the so-called pure language.

In places where there is little intercourse held with the outside world or between members of different dialects, as in the Lamu Archipelago, dialects not only remain purer but tend to differentiate still further.

Here we have many little islands and towns, each very conservative in its dialect and very punctilious in the observation of little dialectic differences.

So it is here that pure dialects can be found and moreover it is here that the birth of the Swahili language is said to have taken place. It would be more fitting therefore to commence with these dialects and then proceed to the less pure.

However, it is the language of Zanzibar and that of the Mrima that are the better known and it is these which have been chiefly expounded and supplied with a certain amount of literature. Therefore it is best to assume that the reader is acquainted with one of these latter dialects and endeavour to lead up to the less known by simple steps and pointing out the chief dialectic differences.

A knowledge of these dialectic differences will permit of many words being easily converted from one dialect into another by simple changes of letters and forms.

On account of many apparent exceptions to rules it is not so easy to foretell when a certain change will take place.

It is, however, very easy to recognise the new word when a change has taken place, once the rules are known, and so words, strange at first sight, often become at once intelligible.

The chief Swahili Dialects spoken on this coast are :

- |   |                    |                   |
|---|--------------------|-------------------|
| { | 1. <b>Kiunguja</b> | } Zanzibar group. |
|   | 2. <b>Kimrima</b>  |                   |
|   | 3. <b>Kimgao</b>   |                   |

These three I have bracketed together into one group as they possess considerable similarity.

For convenience in reference I shall call this group the Zanzibar group.

There are a number of small sub-dialects and local variations of the above ; the chief of these are :

- |   |                                   |
|---|-----------------------------------|
| 4. <b>Kihadimu</b> and <b>Kitumbatu</b> | } Sub-dialects of Zanzibar group. |
| 5. <b>Kipemba</b>                       |                                   |

Distinguished from the Zanzibar group by slight differences in some grammatical formations is :

6. **Kimvita**,  
with a sub-dialect :

7. **Kivumba**.

The next two dialects might be grouped together into one group as the differences are but slight between them :

- |                  |              |
|------------------|--------------|
| 8. <b>Kiamu</b>  | } Amu group. |
| 9. <b>Kipate</b> |              |

The Amu group has several local variations of which two will be enumerated :

10. **Kishela**.  
11. **Kisiu**.

Very different from all the above, both in grammar and vocabulary is :

12. **Kitikuu**.

This with a number of local dialects, such as those spoken at Rasini, Tundwa, Kiunga and other places on the coast N. of Amu, might be referred to as the Bajun group.

Farther afield but still related to Swahili are :

13. The dialects of the Banadir coast.  
14. **Kingazija**.

Lastly comes the parent of all these dialects :

15. **Kingovi**.

This is by no means, however, an exhaustive list of all the lesser dialects which occur on this coast.

In addition to the true dialects there are several fanciful and useless forms made up by changing, dropping or adding syllables.

A few words on two will suffice, viz. :

- Kinyume**.  
**Kialabi**.

Before dealing with the differences existing between these dialects it would be as well to touch on certain letters as pronounced by the Swahili. An exact understanding of some of these will facilitate the transposition of certain words into other dialects.

### *Certain Swahili Letters*

**T.** It appears that there are no less than five different **t**'s in common use in pure Swahili and clearly distinguishable from each other to the educated Swahili ear.

The reader will of course get their correct sounds best from a native.

A multiplication of different letters is not approved of by most authorities on the language who aim at the simplification of writing.

However, in a book which has in view a comparison of dialects one has thought it necessary to make distinctions not usually needed.

The different **t**'s in pure Swahili are :

(i) The Arabic **ط** (tamaruf) called in Swahili, **Tamarufa**.

This letter has a sound like a strong **T** followed by a suspicion of a **w** or sometimes **rw**. To get the correct pronunciation make a swahili-educated Swahili from the coast say these words close to your ear :

<b>SulTan</b>	= sultan	<b>KhaTari</b>	= danger
<b>Taa'</b>	= allegiance	<b>KaraTasi</b>	= paper
<b>KhaTi</b>	= letter	<b>KhuTubu</b>	= reading of the Koran
<b>KhaTua</b>	= step, pace	<b>KhaTibu</b>	= a preacher
<b>SharuTi</b>	= necessary	<b>Ku-Tii</b>	= to obey.
<b>KhaTamu</b>	= bridle		

*N.B.* When a **t** occurs in an Arabic word which also contains the letter **خ** (**kh**) it will nearly always be found that the **t** is tamaruf, shown **T** above, and not the other Arabic **t** **ت**.

(ii) The Arabic **ث** called **tay**, or **te safi** in Swahili.

This is a clear dental **t** made by nearly closing the teeth and putting the tip of the tongue against the edges of the upper teeth.

This **t** I have, for dialectic reasons, distinguished by the symbol **ṭ**.

To obtain the pronunciation get a pure Swahili, who does not speak one of the Zanzibar group of dialects, and make him say close to your ear :

<b>Mvita</b> = Mombasa	<b>Ku-tawala</b> = to reign
<b>Ku-fita</b> = to hide	<b>Ku-taka</b> = to want
<b>Mtanga</b> = sand	<b>Ku-tukua</b> = to carry, take
<b>Tarikhi</b> = date	<b>Tutatunga</b> = we will herd (cattle)
<b>Wakati</b> = time, period	<b>Tatetate</b> = toddle
<b>Patapata</b> = twins	<b>Ku-tua</b> = to rub
<b>Ku-ata</b> = to leave	<b>Taa</b> = lamp
<b>Ku-pata</b> = to weave	<b>Mto</b> = pillow.

This **t** is shown by Taylor in italics.

It is important in the transposition of Kimvita words into Kiunguja.

(iii) The Bantu cerebral **t**. This and the next two are called by the Swahilis **te pinḍu** or the overturned **t**, in distinction to the pure **t**.

*Examples,*

<b>Ku-pata</b>	= to get
<b>Ku-pita</b>	= to pass, to pass (or come) in
<b>Ku-kata</b>	= to cut
<b>Tumeteta</b>	= we have quarrelled
<b>Tumbiri</b>	= the red bud of a banana tree
<b>Ku-tua</b>	= to put down (a load), let down (sail)
<b>Ku-vuta</b>	= to draw (towards one from a distance ; hence occasionally) ; to make a guest or stranger come towards one, and so, to invite
<b>Ku-fuata</b>	= to follow
<b>Mto</b>	= a river

(iv) Aspirated dental **t**. Shown here by **t'**.

<b>T'awa</b>	= a louse
<b>T'embe</b>	= leavings after sifting rice
<b>T'ewa</b>	= a certain spotted fish
<b>T'aa</b>	= a small perch-like fish
<b>T'ua</b>	= a mistake, fault
<b>T'akwambia</b>	= I will tell you (abb. form)
<b>Nt'i</b>	= country
<b>Nt'a</b>	= point, end
<b>Ku-t'etea</b>	= to snap the fingers, to lose one's bearings in a house at night on suddenly rising out of bed.

(v) Aspirated cerebral **t**. Shown here by **t'**.

<b>T'embe</b>	= a grain
<b>Ku-t'enḍa</b>	= to do
<b>T'enḍe</b>	= dates
<b>T'umbiri</b>	= a monkey
<b>Mat'ongo</b>	= eye matter
<b>Mt'u</b>	= a person
<b>Kit'anḍa</b>	= a bed
<b>T'eo</b>	= a strap, sling.

There are all kinds of graduations of the **t**'s above when pronounced in different words and with different vowels and these can only be learnt by ear.

**D.** In pure Swahili there appear to be three **d**'s in use.

(i) The dental or pure Arabic **ḍ** (dal) called by the Swahilis **dali safi**, *i.e.* the clean, or pure, dal.

As this is by far the most common **d** I have shown it as simple **d**. Taylor shows it in italics. To pronounce this letter the tongue must be placed in the same position as in pronouncing the dental **t**.

*Examples,*

<b>Dunia</b>	= the world
<b>Ku-dirika</b>	= to meet
<b>Ku-dodosi</b>	= to tap gently
<b>Ku-dongoa</b>	= to pound a little ( <b>mtama</b> , etc.) at a time and thus pound it thoroughly
<b>Hadimu</b>	= a servant
<b>Hadithi</b>	= a story,

and every other word in which a **d** occurs unless that **d** is immediately preceded by the letter **n**.

In the Zanzibar group, however, there is practically no such thing as a pure dental **d** so in those dialects this **d** must be pronounced more as a cerebral **d**, as in English.

The effect of combination with the letter **n** has a disturbing influence on the pure **d**.

In pure Swahili on all occasions that the combination **nd** occurs the **d** must be pronounced in one of the two following ways :

(ii) The semi-dental **d** called by the Swahilis **dali pinḍu** or **dali ya pinḍu**, *i.e.* the overturned **d**.

This sound is made by raising the tongue a little higher than for the dental **d** and opening the mouth a little wider.

As this letter is important for dialectic reasons I have marked it **ḍ**.

*Examples,*

<b>Nḍia</b> (Kimv.)	= a road, path
<b>Kanḍu</b> (Kiam.)	= a <b>kanzu</b> (garment)
<b>Ku-kunḍa</b> (Kiam.)	= to fold
<b>Ku-penḍa</b> (Kimv.)	= to love
<b>Ku-tinḍa</b> (Kimv.)	= to kill
<b>Ku-anḍa</b> (Kiam.)	= to begin
<b>Funḍi</b> (Kimv.)	= a workman
<b>Konḍa</b> (Kiam.)	= to taste
<b>Mwanḍo</b> (Kiam.)	= beginning
<b>Nḍoo</b> (Kimv.)	= come
<b>Nḍa</b> (Kiam.)	= belonging to
<b>Nḍaa</b> (Kimv.)	= hunger
<b>Nḍe</b> (Kimv.)	= outside
<b>Kitanḍi</b> (Kiam.)	= a loop.

*N.B.* The Kimvita words above all occur also in Kiamu but the Kiamu words are only used in Kimvita after undergoing dialectic changes.

(iii) The slurred **d** called by Swahilis not **d** but **r**, viz. **re pinḍu** or **re ya pinḍu**.

This is pronounced exactly half way between **d** and **r**.

As an aid to those studying Swahili in Arabic characters I have shown it as **ḍ**. The **ـ** is supposed to represent the Arabic **ج** and thus convey to the mind that in transliteration an **r** is to be used.

*Example,* **غُج** = **nḍugu**.

*Examples,*

<b>Nḍani</b>	= inside
<b>Nḍoo</b>	= a bucket
<b>Kanḍa</b>	= a matting bag

<b>Ku-kanḍa</b>	= to massage
<b>Haḍo</b>	= a vessel for water
<b>Gaḍo</b>	= a lobster's claw
<b>Kilinḍi</b>	= Adam's apple; also, deep water
<b>Ku-piga donḍo</b>	= to iron (clothes)
<b>Ku-gaḍa</b>	= to curdle, freeze, congeal
<b>Ku-funḍisha</b>	= to teach.

In pure Swahili no other **d** is used but these three.

In the Zanzibar group however, as mentioned above, the pure dental **d** is not used and a slurred, more cerebral **d** takes the place of (i) and (ii).

These two letters **t** and **d** have been touched on at length so that the reader may learn to distinguish between the different kinds when it comes to the transposition of one kind of **t** or **d** in a dialectic change.

Certain other letters may be touched on briefly.

ع. The Arabic letter ع (a'in) where pronounced, has been shown by an apostrophe after the vowel which bears its sound.

*Example,*                      **a'skari** = soldier.

**L** and **R**. The letters **l** and **r** are interchangeable in different dialects.

In some dialects there appears to be no clear distinction made between these letters and either may be used in the same word.

There is also a tendency, in less pure dialects, to insert one of these letters between two consecutive vowels.

As we are beginning at the newer dialects and working back to the older and purer it will appear as if these letters have been cut out.

In reality the thicker and less pure pronunciation of the southern dialects does not permit of certain vowels being pronounced in juxtaposition and so an **l** or **r** is inserted to help out the sound. Thus **nyee** (Kiam.) appears as **nyele** (Kimv. and Kiung.) and sometimes **nyere** (Kimr.).

However **Ingia** (Kiam.) is pronounceable in Kimv. and Kiung., but in the still thicker speech of Kimg. it appears as **Ingila** and **Ingira**.

Other letters which are interchangeable when passing into another dialect are :

<b>ch</b> and <b>t</b>	<b>l</b> and <b>y</b>	<b>v</b> and <b>f</b>
<b>f</b> „ <b>s</b>	<b>n</b> „ <b>m</b>	<b>v</b> „ <b>z</b>
<b>g</b> „ <b>j</b>	<b>s</b> „ <b>sh</b>	<b>z</b> „ <b>d</b>
<b>g</b> „ <b>k</b>	<b>sh</b> „ <b>ch</b>	<b>z</b> „ <b>th</b>
<b>j</b> „ <b>d</b>	<b>t</b> „ <b>ch</b>	

and a few others more seldom.

**K.** Of **k**'s there are three kinds.

(i) The Arabic ك called in Swahili **kafu nyangwe**. This is a strong guttural **k**.

*Examples,*

<b>Karibu</b>	= near
<b>Kandili</b>	= lamp, lantern
<b>(ku)-kafini</b>	= to cover up
<b>Kabila</b>	= a tribe
<b>(ku)-kaba</b>	= to seize, hold
<b>Kahawa</b>	= coffee
<b>Kafila</b>	= a caravan
<b>Hakika</b>	= truth.

*N.B.* All words possessing this letter are of Arabic origin.

(ii) The simple **k** or Arabic ك (kaf).

*Examples,*

<b>Kafi</b>	= paddle
<b>Kasia</b>	= oar
<b>Kasiki</b>	= large jar
<b>Ku-kataa</b>	= to refuse
<b>Kaa</b>	= ember
<b>Kwake</b>	= at his (home)
<b>Kwenda</b>	= to go
<b>Kisa</b>	= and afterwards, and then.

(iii) The aspirated form of the last, viz. **k'**.

*Examples,*

<b>K'aa</b>	= a crab
<b>K'asa</b>	= a turtle
<b>K'ajek'aje</b>	= ropes for fastening sail to 'foromali'
<b>K'amba</b>	= lobster, cray fish, prawn

<b>K'ek'e</b>	= the Indian drill
<b>K'elele</b>	= a shout
<b>K'ering'ende</b>	= a partridge
<b>K'oko</b>	= a kernel.

In case anyone may think these distinctions in different letters unworthy of attention, I may mention that all the distinctions I have made represent, to the native ear, very different sounds.

It is thus impossible to speak correctly unless attention has been paid to them.

The following little verse, enumerating the four meanings of the word **kaa**, may bring home to the reader how clear these differences in the pronunciation of a letter appear to the native.

For in this verse **k'aa** (a crab) is not mentioned from the fact that it does not sound to him in the least like **kaa**.

**Kaa ni kaa kitako utuze wako mtima.**

**Kaa ni kaa la moto liwakalo na kuzima.**

**Kaa tena nda mnazi lenḍalo mbele na nyuma.**

**Kaa ungoja utaona mimi takapo kupata.**

*Translation,*

“**Kaa** is sit on your hunkers that you may quiet your heart.

**Kaa** is an ember of the fire which brightens and dies out.

**Kaa** again is (the stalk) of the coconut which sways to and fro.

**Kaa** is just wait you will see what I will do to you.”

**Ch** and **P**. The letters **ch** and **p** may be aspirated or not as is the case with **k** (ii) and (iii).

**Ô**. I have distinguished the sound of *aw* as in Eng. “law” by the sign **ô**.

No appropriate sign is used for this sound in Swahili, as usually written, it being shown by simple **o**.

To pronounce such words as **Kôlokôlo**, **kômba**, **pôpoo**, etc. as **kolokolo**, **komba**, **popoo**, is confusing and also leads them often to pass for another word. They are certainly unintelligible to a native pronounced in the latter way.

Certain words derived from Arabic words with “teshdid,” or the sign of duplication, over a consonant have for long been spelt in Swahili with the double consonant.

Other words which even in Arabic are never spelt with teshdid have been introduced with Roman characters into Swahili with a reduplication of some consonant.

To quote the commonest, **Bassi, marra, billa, illa, sitta, tissa, thamma**, are usually spelt with the double consonant, although this consonant is hardly pronounced in Arabic.

Such spelling is not according to the pronunciation of these words by Swahili, or most Bantu speaking natives.

I have therefore, in regard to such words, followed Taylor's mode of spelling, viz. with a single consonant. This is more in accord with Swahili pronunciation and the inability of Bantu natives, with few exceptions, to pronounce a closed syllable.

**Th.** There are a variety of **th** and **dh** sounds in Arabic which are seldom pronounced in Swahili. Where such are pronounced or in strange words which do not occur in the dictionary I have, for facility of reference to Arabic dictionaries if required, used the following signs.

<i>Th</i> in italics	=	Arabic letter	ث	Example,	<i>Thela</i> tha
<b>Th</b>	=	„	ذ	„	<b>Thikiri</b>
<u><b>Th</b></u>	=	„	ط	„	<u><b>Thalimu</b></u>
<u><b>Dh</b></u>	=	„	ض	„	<u><b>Ramadhani</b></u> .

Putting aside these last letters, which do not count for much in Swahili, the other differences in letters serve the purpose of distinguishing many words which to the unaccustomed ear sound alike. There is no confusion in the native mind between :

<b>Ku-pata</b>	and	<b>ku-pa</b> ta	= to get	and to weave
<b>Ku-taya</b>	„	<b>ku-ta</b> ya	= to invoke	„ to scold
<b>Mto</b>	„	<b>m</b> to	= a river	„ a pillow
<b>Ku-tamba</b>	„	<b>ku-ta</b> mba	= to strut	„ to wash (ceremoni-ally)
<b>T'embe</b>	„	<b>t</b> 'embe	= a grain	„ rice leavings
<b>Kaa</b>	„	<b>k</b> 'aa	= an ember	„ a crab
<b>Koma</b>	„	<b>k</b> ôma	= a fruit	„ alms for the dead
<b>Komba</b>	„	<b>k</b> ômba	= a rafter	„ a galago
<b>Tui</b>	„	<b>t</b> ui	= coconut juice	„ a leopard
<b>Ndoo</b>	„	<b>n</b> ḍoo	= come	„ a pail
<b>Nḍaa</b>	„	<b>n</b> ḍaa	= hunger	„ a strip of 'miaa' to sew with.

In comparing dialectic differences they will be treated in turn under the following heads.

### *Headings for Dialectic Changes*

I. *Changes of Letters.* Showing what simple transpositions, omissions or additions of letters will serve to turn a word from one dialect into another.

II. *Changes of Grammar.* Showing forms used in the dialect referred to differing from those of the preceding.

III. *Changes of Vocabulary.* A few examples of different words used in two different dialects conveying the same sense.

Many words are found absolutely distinct in two separate dialects.

In other cases there may be several words bearing the same meaning, all of which are understood in several dialects, but one dialect prefers one of these and some other dialect another.

Thus the three words, **ku-chelewa**, **ku-kawia** and **ku-limatia**, all meaning "to delay," are understood, more or less, all down the coast.

Yet if one heard a man use **ku-limatia** several times during a conversation one would probably be correct in assuming that he came from the Lamu Archipelago.

Similarly if he used **ku-kawia** to the exclusion of the other two one might guess he was of Mombasa and if he used **ku-chelewa** that he was of the Zanzibar group and possibly an Mgao.

If he was showing off, as natives love to do, he would probably use all three, or the two most foreign to him.

So if one says that certain words are typical of a dialect it does not mean necessarily that they will not be heard or known in another dialect, it means that they are the favourite and most used of the words of their meanings.

Thus one hears the word **ku-keti** in Zanzibar, but it is distinctly a Mombasa and Amu group word.

In Mombasa it is used almost to the exclusion of **ku-kaa** in the sense of "to live," "to remain."

In Zanzibar **ku-kaa** is used almost to the exclusion of **ku-keti**.

Again a word may be used in a different sense or in some special sense in one dialect when it is not used in others.

Thus of the words above, **ku-chelewa**, although not in use in Mombasa and Amu in the sense of "to delay" is in general use meaning "to have delayed until overtaken by something," viz. sun

or tide, and thus is used for "having overslept," "being caught by the tide" or "left stranded by the tide."

**Ku-kaa** although not used for "to live" or "remain" in the latter places is always used with **kitako**.

*E.g.* **Ku-kaa kitako** but not **ku-keti kitako**.

Again a word in some dialect may have a wider meaning.

*E.g.* **Ku-tota** (Kiamu) = "to be sunk, drowned, lost at sea."

In Kimv. the same word means, in addition to the above meanings (which are seldom used) "to be saturated" in which sense it is commonly used.

For two reasons especially great care must be exercised in determining whether a word does or does not belong to a certain dialect.

The first is the native's love of display. A native returning from a **safari** will delight in using any words he may have picked up in his travels and may pronounce them wrongly or assign to them wrong meanings.

He will not attempt to explain their meanings but will revel in mystifying his comrades and showing what a travelled fellow he is, nor will his comrades attempt to ask him their meanings.

I have often heard two of our Nyasaland **askari**, both of the same tribe, talking to each other in very broken Swahili in preference to using their own language.

Another difficulty is that if a native talks to a white man who imperfectly knows his language he will put in as many foreign words as he can, hoping to make himself more intelligible.

It is with exactly the same motive in view as that of the British sailor-man who says "Savey?" to any native, be he Indian or African, Chinese or Cingalese. He thinks that it is "foreign" and therefore that a foreigner should understand.

IV. *Changes of Idiom.* Neither this nor the last heading can be dealt with in anything but a meagre way, for the picking up of idioms is a matter which requires long residence in a country.

In fact I fear that all these headings will be treated all too briefly and roughly, but it is hoped that at any rate they may give the reader a few ideas as to what to look out for.

### *Zanzibar Group.*

The dialects grouped together under this name, in spite of the big tract of country they cover, possess almost more resemblance to each other than any other group of dialects.

The whole of this group is distinguished by :

(i) The formation of the objective pronoun in the second person plural being, in certain tenses, **-m-** (or **-mw-**) **-ni**.

This construction does not occur in the Mombasa or the Amu group, its place being taken by **-wa-**.

*Example,* **Namfuatani** = I follow you (pl.).

The final **-a** of the root sometimes changes to **-e**.

*Example,* **Nimemwambieni** = I have told you (pl.).

The corresponding construction in Kimvita, etc. is :

**Nawafuata** and **nimewambia**.

(ii) In this group there is a change of the final **-a** of the root in the second person plural of the Imperative into **-e**.

*Example,* **Pendeni** = love ye.

This in the purer dialects would be **pendani**.

(iii) The whole of this group is also distinguished by the use of the **ch** which changes to **t** in Kimvita.

(iv) The farther one goes from Zanzibar in this group the more does one meet with **ch** in place of **k** especially before certain vowels.

(v) One of the most striking differences in this group to the trained ear is that the dental **t** and **d** are almost absent.

Thus in these dialects it would be difficult to distinguish between such words as **mto** and **mto**.

**d** must be pronounced in this group as a cerebral.

(vi) In the Zanzibar group there is no clipping of the personal pronouns prefixed to the verb but they are always used in their full form. Exceptions however occur in poetry and in a few proverbs.

*Example,*

**Nitakwambia** = I will tell you (sing.), and not **ntakwambia** or **takwambia** as in purer Swahili.

(vii) The interrogative suffix **-ni** occurs in all this group.

*Example,* **Amefanyani** ? = what has he done ?

This is not heard in Kimv. where the form is **Amefanya nini** ? and sometimes **Amefanyaje** ? which latter also means "how has he done ?"

There is wonderfully little difference in the vocabulary of the three dialects of this group.

This is to be attributed probably to the slave and ivory caravans which started from Zanzibar and pushed into these districts.

Swahilis from such caravans settled down in various places in the Mrima and Mgao districts, replenishing the original stock of Swahilis there and bringing with them the dialect of Zanzibar.

The Swahilis of Lake Nyasa call their language, not Kiswahili or Kingao but Kiunguja.

During the last century there has been a tremendous amount of trade passing between Zanzibar and every part of the Mrima and Mgao coasts.

It is thus easy to see why both these dialects should have been so stamped with the impress of the Zanzibar tongue, for Zanzibar was the hub of their universe.

The habitats of the other dialects have been left, comparatively speaking, alone and so have avoided the influence of the Zanzibar tongue.

1. *Kiunguja* is the language of Zanzibar and more especially of the town of Zanzibar itself.

Owing to the labours of the Universities' and other missions this is the best known of all the dialects.

It is moreover provided with a considerable amount of literature, in the way of grammars, vocabularies, stories, etc. accessible to the student.

The only English-Swahili and Swahili-English dictionaries available (Madan's) are in that dialect.

It has therefore been taken as the standard for comparison with other dialects.

It is unnecessary to make any comment on it then, except a few words on the pronunciation of certain letters.

The dental **t** and **d** are slurred over and do not occur as pure dentals, especially the latter.

The **d** used more approaches our English **d** than do any of the **d**'s touched on above, viz. **dali safi**, **dali pinđu** and **re pinđu**.

Zanzibar therefore practically confines itself to three **t**'s and two **d**'s.

These are **tamarufa** and the cerebral **t** aspirated and unaspirated, for **t**'s, and a kind of **dali pinđu** and the **re pinđu** for **d**'s.

The Arabic ع however is strongly marked in all its changes of pronunciation with different vowels.

Thus in Kiung. there should be no confusion between

**ku-amrisha** = to order,  
and **ku-a'mrisha** = to prosper, make to flourish, strengthen.

Nor should there be confusion between **Taa'** = "allegiance" and **taa** = "lamp," for the first is spelt with both ط and ع.

The Arabic tamaruf (ط) is generally well marked and so the following two words should be pronounced differently and not be confused,

**Ku-saliTi** (fr. Ar. سلط) = to be hard, unyielding

**Ku-saliti** (fr. Ar. صلت) = to urge, egg on.

Kiunguja has two sub-dialects, one of the interior of the island and one of Pemba, which will be mentioned later.

2. *Kimrima*, or the dialect of the Mrima coast, is in use, with local variations, from Vanga nearly to Kilwa.

The dialect has been copiously dealt with by the Germans and possesses a considerable amount of German-Swahili literature, including a Swahili paper edited at Tanga.

### I. *Changes of Letters*

**R** frequently changes to **l**.

*Examples* (in certain sub-dialects),

**Balua** for **barua** = a letter

**Kalama** „ **karama** = a feast

**Halusi** „ **harusi** = a wedding, or circumcision  
ceremony

**Bule** „ **bure** = gratis, for nothing

**Chula** „ **chura** = a frog

**Halili** „ **hariri** = silk.

**Sh** often changes to **s**.

*Examples,*

**Sauri** for **shauri** = a plan, counsel

**Ku-siba** „ **ku-shiba** = to become replete (with food)

**Ku-sinda** „ **ku-shinda** = to overcome, conquer

**Kwisa** „ **kwisha** = to be finished

<b>Ku-sika</b>	for <b>ku-shika</b>	= to seize
<b>Sindo</b>	„ <b>shindo</b>	= a noise
<b>Ku-sitaki</b>	„ <b>ku-shitaki</b>	= to accuse
<b>Nyusi</b>	„ <b>nyushi</b>	= eyebrows.

**G** sometimes changes to **k**.

*Examples,*

<b>Ku-sokea</b>	for <b>ku-sogea</b>	= to come near
<b>Ku-koroka</b>	„ <b>ku-koroga</b>	= to stir
<b>Kani</b> ʔ	„ <b>gani</b> ʔ	= what sort of?
<b>Kiza</b>	„ <b>giza</b>	= darkness
<b>Koka</b>	„ <b>koga</b>	= to bathe.

There is a tendency to insert a **u** after a nasal **m** such as **mutu** for **mtu** = “a person,” or **muje** for **mje** = “you (pl.) must come.”

This is, however, more marked in the next dialect.

When an **m** which is not a nasal immediately precedes a consonant a **u** may be put in to prevent a closed syllable.

*Examples,*      **Samuli** for **samli** = ghee  
                      **Amuri** „ **amri** = an order.

There is occasionally a tendency to change **k**, when followed by **i** or **e**, into **ch**.

*Example,*    **Ku-cheti** for **ku-keti** = to stay, sit.

This too is more marked in the next dialect.

Causative verbs sometimes have a different causative termination from the one used in Kiung.

*Examples,*

<b>Ku-vunza</b>	for <b>ku-vunjisha</b>	= to cause to break
<b>Ku-anguza</b>	„ <b>ku-angusha</b>	= to cause to fall, knock down
<b>Ku-fanyisha</b>	„ <b>ku-fanyiza</b>	= to cause to make.

The less pure a dialect is, the greater appears to be the dislike to pronounce two successive vowels. This is probably due to the inability of a native with thicker lips to pronounce such vowels clearly.

The usual method is to slur over the vowels by the introduction of an l or r sound.

*Examples,*

<b>Mguru</b>	for guu	= foot, leg
<b>Njara</b>	„ njaa	= hunger
<b>Ku-pakuru</b>	„ ku-pakua	= to dish up (food)
<b>Kitowero</b>	„ kitoweo	= something to flavour or eat with rice, etc.
<b>Jara</b>	„ jaa	= dust
<b>Choroni</b>	„ chooni	= bathroom, closet (locative)
<b>Choroko</b>	„ chooko	= peas
<b>Kitambara</b>	„ kitambaa	= handkerchief, rag.

More seldom one of the vowels may be cut out.

*Example,*      **Tabu** for **taabu** = trouble.

In some of the local variations of Kimr. the possessive pronoun **-ake** changes to **-akwe**.

*Example,* in dialect of the Bondei (of Pangani),

**Puku saiba yakwe mchirika** = the Buku rat, his fellow is  
(i.e. he is like) the mchirika rat.

Similarly : **Chakwe, kwakwe, vyakwe, pakwe**, etc.

*N.B.* This is an old Swahili form which seems to have died out in all but a few corners.

## II. *Changes of Grammar*

The objective pronoun of the second person plural follows the same construction as in Kiung. viz. :

Infinitive	<b>Kumpendeni</b> = to love you (pl.)
Present	<b>Nampendani</b> = I love you (pl.)
Perfect	<b>Nimemwambieni</b> , or <b>nimekwambieni</b> = I have told you (pl.)
Past	<b>Alimpendani</b> = he loved you (pl.)
Future	<b>Atamwambieni</b> , or <b>atakwambieni</b> = he will tell you (pl.)

In reflexive verbs **i** is often used for **ji**. This is like Kiamu.

*Example,* **Kuiketilia** for **kujiketilia** = to sit oneself down.

Possessive pronouns **ya** or **ja** are used in place of **la** to agree with sing. nouns of the **ma-** class.

*Examples,*

**Jina ya fulani** } = so and so's name  
**Jina ja fulani** }  
**Soka ya kuni** = an axe for firewood  
**Jicho ja babiye** = his father's eye.

Also **yake** for **lake** and similarly for other concords in the sing. of this class.

**Singo yangu** = my neck  
**Jiko yake** = his kitchen  
**Gongo yako** = your staff  
**Tango yetu** = our pumpkin  
**Neno ingine** (or **nyingine**) = another word.

*N.B.* On the coast immediately opposite Zanzibar, however, concords as in Kiung., appear to hold good.

In Kiung. certain animate beings are in the form of the **n-** class and their possessive pronouns take concords as for the **n-** class.

*Examples,* **Ndugu, mama, baba, ng'ombe.**

The demonstratives and verbal concords, however, are of the animate class.

*Example,* **Ndugu yangu** but **yule ndugu amefika**  
 and not **ile ndugu imefika**.

In certain dialects of Kimr. the **n-** class analogy is maintained in the demonstrative, though not in the verbal concord.

*Examples,* **Ile ndugu** = that is the brother  
**Zile ng'ombe** = those are the cattle.

**Ile mfaume** = "that is the chief," is also heard, though **mfaume** is of the first class.

In the next dialect we get cases of the **n-** class analogy being carried still farther.

The interrog. pronoun **wapi** ? is often shortened to a suffix **-pi** ?

*Examples,*

**Watokeapi** ? = where do you come from ?  
**Nitapitapi** ? = where shall I pass ?  
**Utampatapi** ? = how (lit. where) will you find him ?

For the **-kali** (as yet) tense **-ngali** may be used, which must not be confounded with the **-ngali**- conditional tense.

*Examples,*

**Ningali njiani** = while I was as yet in the way  
**Angali mtoto** = he was as yet only a youngster  
**Angaliko mujini** = while he was yet in the village.

In the **-me**- tense the pronominal prefixes **a-** and **wa-** are sometimes represented by **e-** and **we-**.

*Examples,*      **Emekuja**            = he has come  
                          **Wemekwenda** = they have gone.

In place of **-vyo-**, **-vo-** is used in phrases such as follow :

**Alivopata**                    for **alivyopata**                    = how he got  
**Nimevokwambia** „ **nimevyokwambia** = as I have told you.

### III. *Changes of Vocabulary*

These are very slight, a few instances are given under.

<b>Aina</b>	for <b>namna</b>	= sort, kind
<b>Babiye</b>	„ <b>babake</b>	= his father
<b>Ku-fikinya</b>	„ <b>ku-fikicha</b>	= to crumble
<b>Ku-gwia</b>	„ <b>ku-kamata</b>	= to seize
<b>Kinyumenyume</b>	„ <b>nyuma</b> (in certain senses)	= behind
<b>Kiribiti</b>	„ <b>kibiriti</b>	= a match
<b>Kitumba</b>	„ <b>kanda</b>	= a fisherman's basket
<b>Machufuko</b>	„ <b>fitina</b>	= disorders
<b>Mamiye</b>	„ <b>mamake</b>	= his mother
<b>Mfaume</b>	„ <b>mfalme</b>	= a chief
<b>Pahara</b> }	„ <b>pahali</b>	= a place.
<b>Pahala</b> }		

### IV. *Changes of Idiom*

I have not had any opportunity to collect any of these except the three following.

A common expression in Kimr. is :

**Nitafanya namna gani P** for **nifanyeji P** = what shall I do ?

**Mnamo** is occasionally used for **humo** meaning "there inside."

**Kati** and **kati ya** are used instead of **katika** in such phrases as :

**Kati ya nchi ile** for **katika nchi ile** = in that country.

3. *Kingao* is the language of the Mgao coast from Kilwa (or Kirwa) southwards.

There is also a settlement of Mgao Swahilis on Lake Nyasa.

The language of these latter has borrowed a certain amount of words from the languages of the surrounding tribes.

The following remarks will refer more especially to this latter dialect.

### I. *Changes of Letters*

As in Kimrima **r** and **l** are interchanged but to a still greater extent.

In this dialect, however, it would appear that the natives do not properly distinguish between the two letters, and a word may equally well be pronounced with either, or with a letter which is exactly half way between the two.

Thus we have :

<b>Njala</b>	for njara (Kimr.)	= hunger
<b>Tajili</b>	„ tajiri	= a rich man
<b>Kadili</b>	„ kadiri	= value, amount
<b>Ku-ludi</b>	„ ku-rudi	= to return
<b>Ku-luka</b>	„ ku-ruka	= to fly
<b>Leale</b>	„ reale	= a dollar
<b>Haluzi</b>	„ harusi	= a wedding
<b>Kwa heli</b>	„ kwa heri	= goodbye
<b>Bira</b>	„ bila	= without
<b>Ku-pereka</b>	„ ku-peleka	= to send
<b>Asari</b>	„ asali	= honey
<b>Mari</b>	„ mali	= property.

There does not appear to be a tendency to substitute **s** for **sh**.

As in Kimrima there is a great aversion to pronounce two vowels successively and the sound is carried over by means of **l** or **r**. The vowels that are especially objected to in juxtaposition are :

**ee eo oo aa ia ea.**

As will be shown later sounds in **ee**, such as the Kiamu **nyee** and **mbee**, have already been provided with an **l** before reaching Zanzibar or the Mrima.

Many of the sounds in **eo**, **oo**, and **aa** have, as has been shown already, received **r** or **l** in Kimrima before reaching this dialect.

The remaining two sounds on the list, **ia** and **ea**, are pronounced in Kimr. but here they usually take the **l** or **r**.

*Examples,*

<b>Ku-ingira</b>	(or <b>ingila</b> )	for <b>ku-ingia</b>	= to enter
<b>Ku-gwira</b>	„	<b>ku-gwia</b> (Kimr.)	= to seize
<b>Ku-lira</b>	„	<b>ku-lia</b>	= to cry
<b>Ku-mera</b>	„	<b>ku-mea</b>	= to grow.

In all the Zanzibar group the **-ae** of Mombasa as in

**aendae** = he who goes,

or

**aliae** = he who cries,

is avoided by the use of **y**, viz. **aendaye** and **aliraye** but this is more a grammatical than phonological change.

There appears, however, to be no aversion to the use of two **u**'s in juxtaposition.

In fact in the word **Muungu** for **Mungu** = "God," a second **u** is added.

**U** is frequently added, especially after nasal **ms**, if followed by certain consonants.

*Examples,*

<b>Auwali</b>	for <b>awali</b>	= before
<b>Ku-amuka</b>	„ <b>ku-amka</b>	= to awake
<b>Muti</b>	„ <b>mti</b>	= a tree.

**Mu** is in general use instead of **m**, as the pronominal prefix of second person plural, and as the objective infix of the third person sing.

*Examples,*

<b>Mukataka</b>	for <b>mkataka</b>	= and you (pl.) want
<b>Mumupige</b>	„ <b>mwampige</b>	= you (pl.) must beat him
<b>Nitamupa</b>	„ <b>nitampa</b>	= I will give him.

**Hivo** is used instead of **hivyo**,

*Example,* **Fanya hivo** for **fanya hivyo** = do like that.

**K** before **i** often changes to **ch**.

*Examples,*

<b>Chingine</b>	for <b>kingine</b>	= another (thing)
<b>Chikaanguka</b>	„ <b>kikaanguka</b>	= and (the thing) fell
<b>Hichi</b>	„ <b>hiki</b>	= this (thing)
<b>Chichwa</b>	„ <b>kichwa</b>	= head
<b>Ku-chimbia</b>	„ <b>ku-kimbia</b>	= to run away.

## II. *Changes of Grammar*

The construction of the objective pronoun of the second person plural resembles that of Kiung. and Kimr. except that **mu** takes the place of **m** before a consonant.

However, the last **-a** of the verb does not appear ever to change to **-e** as in the last dialect.

### *Examples,*

Infinitive	<b>Kukupendani</b> or <b>kumupendani</b>	= to love you (pl.)
Present	<b>Namwambiani</b>	= I tell you (pl.)
Perfect	<b>Tumemwambiani</b>	= We have told you (pl.)
„	<b>Tumemupendani</b>	= We have loved you (pl.)
Past	<b>Tulimwambiani</b>	= We loved you (pl.)
Future	<b>Nitamupendani</b> <b>Nitakupendani</b>	} = I will love you (pl.)
<b>-Ka-</b> tense	<b>Akamwambiani</b> <b>Akakwambiani</b>	
		= and he told you (pl.).

The final **-a** of the verb of course changes to **-e** in the subjunctive, and in the **-ka-** tense after a subjunctive.

### *Examples,*

**Amwambieni** = he must tell you (pl.)

**Akakwambieni** = and he must tell you (pl.).

The pronominal prefix of second person sing. in the negative tenses is **hau-** instead of **hu-**.

### *Examples,*

**Haupendi** = you do not love

**Haukupenda** = you did not love

**Haujapenda** = you have not yet loved.

There appears to be a tendency to use the same pronominal prefix for both the third person sing. and the third person plural of the animate class.

This is no doubt from contact with the surrounding inland languages many of which make no distinction.

### *Examples,*

<b>Amependa</b>	= he has loved,	and also, they have loved
<b>Alipenda</b>	= he loved,	„ „ they loved
<b>Hakupenda</b>	= he did not love,	„ „ they did not love
<b>Hajapenda</b>	= he has not yet loved,	„ „ they have not yet loved.

The result of this is considerable ambiguity.

When a verb is used with a relative the word is broken up into two parts.

The first part ends with the relative while the next part consists of the verb root with a **ku-** or **kw-** prefixed to it.

If there is an objective prefix, it comes between the **ku-** and the verb.

Very often, however, with an objective prefix the **ku-** is dropped.

*Examples,*

**Aliko kwenda** = where he (or they) went

**Anao kutaka** = he who wants

**Tuliwo kuwapa** = we who gave them

**Unapo kufika** = when you come.

Occasionally locative forms, borrowed from the surrounding languages, are used in place of the locative in **-ni**.

They are chiefly used with such words as "house" or "village."

*Examples,*

**Mnyumba mwake** = in his house

**Pa muji pake** = at his village

**Ku (or kwa) muji kwake** = to his village.

The form **-akwe** of the possessive pronoun appears not to be in use.

In this dialect the agreement of concords of animate beings in the **n-** class is occasionally carried as far as the verb.

This however is not done with human beings.

*Examples,*

**Nalizisaka mbunju** = I hunted elands

**Zimepata risasi** = they (the elands) have been hit

**Ng'ombe zinakwenda** = the cattle go

but **Ndugu yangu anapita** = my brother is passing.

### III. *Changes of Vocabulary*

The vocabulary of this dialect is very like that of Kimr.

However the sub-dialect (Nyasaland) we are chiefly talking about, draws a number of local words from the surrounding languages. Such are **pindi** for **uta** = "a bow," and **ku-saka** for **kuwinda** = "to hunt."

*Examples of other words,*

<b>Mahali</b> for <b>pahali</b>	= a place
<b>Kabila</b> „ <b>kabla</b> or <b>kabula</b>	= before
<b>Ku-ima</b> „ <b>ku-simama</b>	= to stand.

This latter word, **ku-ima**, is the old Swahili word in use before **ku-simama**<sup>1</sup>.

Its causative **ku-imiza** is also used.

IV. *Changes of Idiom*

The Active form of the verb is preferred in this dialect and is often used instead of the Passive at the expense of perspicuity.

There seems to be a general aversion to the use of the Passive.

*Examples,*

<b>Amenipiga</b>	= I was hit (lit. they hit me)
<b>Amekwenda kumpiga</b> }	= { he went to beat him and he himself was
<b>akampiga mwenyewe</b> }	
	{ beaten (lit. and he beat him himself).

The Infinitive of the verb is used more frequently than in other dialects.

It is used on every conceivable occasion and often takes the place of what in other dialects would be the **-ka-** or **-ki-** tenses.

*Example,*

<b>Alikwenda kule,</b>	} = { He went there and <u>when he arrived</u>
<u><b>kufika</b></u> <b>akaona fulani</b> }	
	{ he saw so and so.

**Mazuri** is used in place of **vizuri**, agreeing with **mambo**, understood.

*Example,* **Si mazuri** = it is not good (proper or well).

*N.B.* The above remarks can in no way be taken as applying to a pure dialect.

This is a dialect much corrupted by intercourse with inland tribes.

4. *Kihadimu* and *Kitumbatu* are the names by which the dialect of the isle of Zanzibar, outside the town, is known.

The Wahadimu are said to be descendants of the original inhabitants of Zanzibar before the coming of the Arabs.

<sup>1</sup> A similar state of things, viz. older words or forms being retained in a newer dialect, can be noticed in some so-called "Americanisms."

Kihadimu is the dialect of the east and south of the island, and Kitumbatu is said to be the same dialect called by another name at the north of the island.

This dialect is more Bantu and less Arabic than the dialect of the town of Zanzibar.

Many of Steere's Swahili Stories are much in the style of this dialect.

5. *Kipemba* is the dialect of the isle of Pemba. It is very akin to the former dialect and like it contains words drawn from the old inhabitants of the isles.

6. *Kimvita* is the dialect of Mombasa. It might be said to extend from Malindi (north of Mombasa) to Gasi (south).

The origin of the name *Mvita* is said by the people of Mombasa to be derived from *vita* = "war."

By others it is said to be derived from *mfitā* = "one who hides," because, when the Pate people swept down the coast, the Mombasa people, then only savages, hid in the bush.

This latter derivation would appear more likely, for it is a simple transition to change *f* into *v*. The former explanation would involve the changing of *t* into *ṭ* and the addition of *m*.

There is more difference between this dialect and Kiunguja than between any of the dialects yet touched on.

In converting Kiung. words into Kimv. it must be remembered that we are probably going backwards. That is to say that words probably came from Pate or Mombasa to the newer civilisation of Zanzibar, being often altered in transit. It is also probable that Mombasa drew its Swahili largely from Amu and northwards.

It is in Kimv. that we first meet the true dental letters *ṭ* and *ḍ* which have not occurred in any of the dialects yet enumerated.

### I. *Changes of Letters*

Ch Kiung. changes to *ṭ* Kimv.

*Examples,*

- <i>biṭi</i>	for - <i>bichi</i>	= unripe
<i>Ku-ṭiṭa</i>	„ <i>ku-ficha</i>	= to hide
<i>Matezo</i>	„ <i>machezo</i>	= games
<i>Mṭanga</i>	„ <i>mchanga</i>	= sand

<b>M</b> <u>t</u> awi	for	mchawi	= wizard
<b>M</b> <u>t</u> ele	„	mchele	= rice
<b>M</b> <u>t</u> unga	„	mchunga	= a herdsman
<b>M</b> <u>t</u> uzi	„	mchuzi	= gravy
<b>P</b> a <u>t</u> apata	„	pachapacha	= a pair, alike
<b>Ku</b> - <u>t</u> agua	„	ku-chagua	= to choose
<b>Ku</b> - <u>t</u> eka	„	ku-cheka	= to laugh
<b>T</b> okaa	„	chokaa	= lime
<b>T</b> ui	„	chui	= a leopard
<b>Ku</b> - <u>t</u> ukua	„	ku-chukua	= to take, carry.

In other cases where a disturbing influence has acted on the **t** it has been, as the Swahilis say, turned over a little and becomes **t'**.

Such influences may be the letter **n**, or that the **ch** in Kiung. is aspirated, or some other causes.

<i>Examples,</i>	<b>N</b> <u>t'</u> a	for	ncha	= a point
	<b>N</b> <u>t'</u> i	„	nchi	= a country
	<b>T'</b> awa	„	chawa	= a louse
	<b>T'</b> ewa	„	chewa	= a certain fish
	<b>T'</b> ini	„	chini	= below.

There are all grades of sound ranging between the pure dental **t** and the aspirated cerebral **t'**. I have not tried to distinguish these sounds as they differ almost with every vowel used.

Those letters marked **t** nearly all occur in :

- (i) Words derived from Arabic words spelt with ت.
- (ii) Words which are spelt in Kiung. with **ch**.
- (iii) Words which do not occur in Kiung.

There are however several exceptions such as **wot'e**, **mtō**, and others.

The exceptions to the rule that **ch** Kiung. changes to **t** are :

- (i) In words in which the **ch** stands in place of **ki**, viz. :  
 (a) Particles and pronouns agreeing with **ki**- class such as **cha**, **chetu**, **changu**, **chako**, etc.

These pronouns should really be **kia**, **kietu**, **kiangu**, **kiako**, etc. but have undergone a euphonistic change to **ch**.

- (b) Words of the **ki**- class beginning with **ch**, for the same reason as (a).

*Examples, Chakula, chambo, chandarua, chango, cheo, chombo, choo, chuma, chumba, chumvi, chungu, chuo, chura.*

All of these are the same in Kimv.

(ii) Foreign words and many of the words of the **ma-** class beginning with **ch-**.

*Examples, Chai, chaki, chaza (ma- class in Kimv.), chenza, chokora, chuni (= a kind of water bird), chungwa.*

(iii) A few other exceptions which do not appear to follow any rule.

*Examples, Ku-choka, ku-chafuka, uchafu, ku-cha (= to fear), -changa, chapa, ku-chelewa, chooko, ku-chota, choyo, -chache, mchekeche, mchikichi.*

A few other words might be remarked on containing **ch**.

**Chupa** (Kiung.) is heard as both **tupa** and **chupa** in Kimv., but it is used indiscriminately in the **n-** or in the **ma-** class so it follows the rules above.

In Kiamu it belongs only to the **n-** class and is always called **tupa**.

**Kuchwa** and **kichwa** change to **kutwa** and **kitwa** (Kimv.), but in the purer dialects (Kiam. and Kip.) they appear as **kuTa** and **kiTa** pronounced with tamaruf (ط).

**Ku-cha** (to dawn) does not change in Kimv. Possibly however the word is borrowed in its entirety from Zanzibar as this word is never heard in the purer dialects, **ku-pambauka** and other expressions being used in its place.

**Nj** in Kiung. changes to **nd** in Kimv., the **d** being the semi-dental explained above.

In Kimv. this **d** is not quite the pure dental owing to the disturbing effect of the letter **n**.

Taking first those occurring at the beginning of a word, there are :

*Examples, Ndaa for njaa = hunger  
 Nde „ nje = outside  
 Ndia „ njia = road, path  
 Ndiwa „ njiwa = a dove  
 Ndoo „ njoo = come (imperative).*

*Exceptions, Njama, njuga, njugu and njema.*

The first three of these, however, are probably not of pure Swahili origin while the last is sometimes pronounced **ngema**.

Of those occurring not at the beginning of a word we have :

*Examples, Ku-vunda* for *ku-vunja* = to break

*Ku-tinda* ,, *ku-chinja* = to kill.

However there are many exceptions such as **mbinja**, **ku-onja** and **ku-kunja** which remain the same in Kimv. but change according to rule in Kiam.

## II. *Changes of Grammar*

The construction of the objective pronoun in the second person plural with the verb differs in Kimv., Kiam., etc. from that employed in the Zanzibar group.

The construction is as follows :

Infinitive	<b>Kuwapenda</b>	= to love you (pl.)
Present	<b>Nawapenda</b>	= I love you (pl.)
Perfect	<b>Amewambia</b>	= he has told you (pl.)
Past	<b>Tuliwapenda</b>	= we loved you (pl.)
Future	<b>Watawapenda</b>	= they will love you (pl.)
Subjunctive	<b>Niwapende</b>	= that I may love you (pl.).

In each case this is identical with the construction for the objective pronoun of the third person plural.

**Yua-** is used in place of **a-** as the pronominal prefix for the third person plural of the present.

<i>Examples,</i>	<b>Yuaja</b>	= he is coming
	<b>Yualia</b>	= he is crying
	<b>Yuateka</b>	= he is laughing.

The possessive **-akwe** is in some sub-dialects used in place of **-ake**.

<i>Examples,</i>	<b>Nyumba yakwe</b>	= his house
	<b>Chuo chakwe</b>	= his book.

This however is not often heard.

With this dialect begin the clipped forms of pronominal prefix.

These are only heard with the future **-ki-** and **-ka-** tenses.

The most usual is the ordinary colloquial Mombasa changing **ni-** to **n-**.

Thus, **nt'akwambia** for **nitakwambia** = I will tell you.

In this case the proximity of the **n** has the disturbing effect of aspirating the **t** of the tense particle.

In the purer Mombasa and in the Lamu Archipelago this becomes **t'akwambia**.

*Examples,*

**Kaa t'akulipa** = just wait I'll pay you out  
**Kamwambia** (for **akamwambia**) = and he said to him.

There is an abbreviation of **nika-** to **ha-** in the first person sing. of the narrative tense.

*Example,* **Hapita** for **nikapita** = and I passed.

Relatives of all classes tend to become simple **-o-** in the verbal infix.

*Examples,*

**Aliokwenḁa** = he who went  
**Mti ulioanguka** = the tree which fell  
**Nyumba ilioanguka** = the house which fell.

*Exceptions* are the locatives, **-mo-**, **-po-**, and **-ko-**.

*Examples,* **alikokwenḁa** = where he went  
**alipofika** = when he came,

and occasionally **-cho-**, **-lo-**, **-zo-** and **-vyo-**.

*Examples,*

**nenō ulilonambia** = the word which you said to me  
**vitū nilivyonunua** = the things which I bought.

The tendency, however, is distinctly to simplify even these to the simple **-o-** which was, it is said, the old form of the relative irrespective of classes.

However in adverbial phrases as :

**atakavyotendā** = as he will do (behave),

the full form **-vyo-** is always used.

When the relative occurs as a suffix the full form is used except occasionally the simple **-o-** is used for **-wo-** and **-yo-**.

*Examples,* **Upendācho** = (the thing) you wish  
**Wendāko** = where you are going  
 but **Mti utakao** = the tree you want.

However there is an abbreviation of the relative of the third person sing. from **-ye-** to **-e-**.

This serves to distinguish other dialects from the Zanzibar group.

*Examples,*     **Aṭakae**             = he who wants  
                     **Mtu aendae** = the man who goes.

The relative in Kimv. and in all the dialects enumerated above causes the verb and its particles to be broken into two parts, each bearing an accent on the penultimate.

For the convenience of the reader in pronouncing these I have often written them as two separate words, although this is not the usual custom in English Swahili writings.

The Swahilis themselves, however, recognize them as two words.

*Examples,*     **Aṭakápo kwénda** = when he shall go  
                     **Tulíko fíka**             = where we arrived.

The *ˊ* denotes the accent.

### III. *Changes of Vocabulary*

Many of the words given below will be understood and occasionally used in both Kiung. and Kimv.

They are none the less characteristic of the dialect they are assigned to, being in more common use in that dialect.

Other of the words will practically never be heard in the opposite dialect.

Kimvita	Kiunguja	English
<b>Boko</b>	for <b>kiboko</b>	= hippo
(but <b>kiboko</b> )	„ <b>kiboko</b>	= sjambok)
<b>Chanda</b>	„ <b>kidole</b>	= finger, toe
<b>Ku-chemua</b>	„ <b>ku-chafya</b>	= to sneeze
<b>Chuo</b>	„ <b>kitabu</b>	= a book
<b>Ghafula</b>	„ <b>ghafala</b>	= suddenly
<b>Guduria</b>	„ <b>gudulia</b>	= pitcher (Arab decanter)
<b>Guguta</b>	„ <b>kibunzi</b>	= cob of maize (stripped of grains)
<b>Hasa</b>	„ <b>haswa</b>	= exactly
<b>Ku-keti</b>	„ <b>ku-kaa</b>	= to sit, remain
<b>Kitunguli</b>	„ <b>sungura</b>	= a hare
<b>Ku-kwea</b>	„ <b>ku-panda</b>	= to climb
(but <b>ku-panda</b> )	„ <b>ku-panda</b>	= to mount (a horse, etc.)
<b>Leso</b>	„ <b>kanga</b>	= woman's robe.

Kimvita	Kiunguja	English
<b>Maboga</b>	for <b>miboga</b>	= vegetables
<b>Mafiga</b>	„ <b>mafya</b>	= three stones for cooking-pot
<b>Matiti</b>	„ <b>maziwa</b>	= breasts
<b>Ndovu</b>	„ <b>tembo</b>	= elephant
<b>Ku-nena</b>	„ <b>ku-sema</b>	= to say
<b>Ku-nwa</b>	„ <b>ku-nywa</b>	= to drink
<b>Pojo</b>	„ <b>chooko</b>	= peas
<b>Taki</b>	„ <b>chicha</b>	= grated coconut after extraction of tui
<b>Tango</b>	„ <b>boga</b>	= pumpkin
<b>Tego</b>	„ <b>sekeneko</b>	= syphilis
<b>Ku-teremka</b>	„ <b>ku-shuka</b>	= to descend
<b>Ku-teta</b>	„ <b>ku-gombana</b>	= to quarrel
<b>Tomoko</b>	„ <b>stafele</b> } „ <b>topetope</b> }	= custard apple
<b>Ku-tunda</b>	„ <b>ku-chuma</b>	= to pluck, gather
<b>Uoga (and woga)</b>	„ <b>kiyoga</b>	= mushroom
<b>Usitu</b>	„ <b>ukili</b>	= strips for sewing mats
<b>Ku-vyaa</b>	„ <b>ku-zaa</b>	= to bear (children, fruit).

#### IV. *Changes of Idiom*

Below are a few idiomatic expressions, the majority are more or less confined to this dialect but a few may be met with in others.

**Utampata wapi ?** (for **utampataje ?**) = how will you find him ?

**Utaka nini ?** (for **utakani ?**) = what do you want ?

**Ana matata** = he is difficult to deal with

**Hebu !** or, **hebu mi !** = leave me alone, don't worry me

also, **hebu** = come let us, please, let me (pass)

**Kula njama** = to take counsel

**Ku-kumbwa na sheitani** = to be possessed, or smitten by, the devil  
(a frequent occurrence)

**Mwenyi paliti** = an unclean person, one who has not performed the necessary ablutions (**ku-tamba**)

**Usingizi unaniuma** = I feel sleepy (lit. sleep is hurting me)

**Mwenda pweke** = one that goes alone, lone (buffalo, buck)

**Bora azima** = never mind (lit. health is best, foremost)

**Heri apendalo Mungu** = what God wishes is best (often an excuse for doing some shady trick to get out of a difficulty)

**Kujilalia** = to lie oneself down, rest oneself

**Mangaribi inatangamana** = twilight is falling

**Konde mzigo** = a very stalwart person (lit. the fist a load)

**Ku-oga kabisa** = to wash all over

**Mamako ndiye mungu wa pili** = your mother is (your) second  
God (therefore obey her)

**Hukunifanya neno ?** = Have you not treated me badly ?

**Sasa haina neno** = Now there is no more fear, now it will give no  
more trouble (when the brunt of a piece of  
work has been successfully performed)

**Ku-kata roho** = to die

**Gazeti !** (exclamation) = lie falsehood, you lie (der. from the *E. A. Gazette* ? with apologies)

**Amekucheza** = he has made evil medicine against you.

**Ao** is often omitted between two alternatives.

*Example,*

**Nilete kijiti kibiriti ?** = am I to bring a toothpick or a match ?

**Safari ya kumba kumba** = a big safari

**Mkono kwa mkono** = from hand to hand

**Akili ni mali** = (your) wits are (your) fortune (sarcastically)

**Haina maana wala haina tamu** = it has no rhyme or reason

**Ku-kata nguo** = (i) to buy clothes, (ii) to take (a **leso**) into wear

**Ku-patisha moto** = to heat up

**Ku-nyosha mkono** = to make a long arm

**Twende zetuni** (also **twendeni**) = let us go (only if more than  
two go, *i.e.* more than one other and yourself)

**Sijui anaketije** = I don't know what is the matter with him (or,  
what he is thinking of)

**Nini hii** = this what's-its-name

**Nani hii** = that what's-his-name.

7. *Kivumba* is the dialect of Vanga and Wasini island.

This might be considered as a sub-dialect of Kimvita.

There are also other sub-dialects on the coast between Mombasa and Vanga consisting of Kimvita with a greater or less admixture of Kinyika, viz. Kidigo.

It must be remembered that Kimvita has drawn largely on Kinyika and Kigiryama for its Bantu words.

The process of time however has so altered many of these that they are scarcely to be recognized.

8. *Kiamu* is the dialect of the town of Amu, or Lamu, on the island of that name.

The word Lamu is said to have been derived from the name of an Arab tribe, the Banu Lami, who came from the Persian Gulf.

The old name for Lamu was Kiwa Ndeo, or the island of Ndeo, *kiwa* being old Swahili for *kisiwa* = "island."

As this dialect is not well known I hope to go into it more fully than any of the preceding.

### I. *Changes of Letters*

Two successive e's in Kiam. have had an l placed between them when passing into Kimv.

#### *Examples,*

Kiamu	Kimvita	English
<b>Makee</b>	for <b>makalele</b>	= shouts
<b>Mawee</b>	„ <b>mawele</b>	= millet
<b>Mbee</b>	„ <b>mbele</b>	= before
<b>Mtee</b>	„ <b>mtele</b>	= rice
<b>Muwee</b>	„ <b>mwele</b>	= a sick person
<b>Nyee</b>	„ <b>nye</b> le	= hair
<b>Ku-peka (peeka)</b>	„ <b>ku-peleka</b>	= to send
<b>Ku-tea (teea)</b>	„ <b>ku-telea</b>	= to add to
<b>Upee</b>	„ <b>upele</b>	= a pimple.

#### *Exceptions,*

<b>Mzee</b>	for <b>mzee</b> (not <b>mzele</b> )	= old person
<b>Tele</b> (not <b>tee</b> )	„ <b>tele</b>	= much.

J Kimv. is softened into y.

#### *Examples,*

<b>K'ayek'aye</b>	for <b>k'ajek'aje</b>	= cords fastening sail to yard
<b>Kiyakazi</b>	„ <b>kijakazi</b>	= slave girl
<b>Kiyamanda</b>	„ <b>kijamanda</b>	= round flat covered basket
<b>Mayani</b>	„ <b>majani</b>	= leaves
<b>Moya</b>	„ <b>moja</b>	= one
<b>Ku-taya</b>	„ <b>ku-taja</b>	= to name
<b>Ku-vuya</b>	„ <b>ku-vuja</b>	= to leak
<b>Ku-way</b> a	„ <b>ku-waja</b>	= to carve
<b>Ku-ya</b>	„ <b>ku-ja</b>	= to come

Yambo	for jambo	= a matter
Yana	„ jana	= yesterday
Yioni	„ jioni	= in the evening
Yongoo	„ jongoo	= a centipede
Yua	„ jua	= the sun
Ku-yua	„ ku-jua	= to know
Ku-yuta	„ ku-juta	= to regret
Yuu	„ juu	= above.

*Exceptions,*

(i) Words derived from Arabic with the letter ج do not change to y.

*Examples,* Haja, hitaji, huja, jumla.

The Arabic word jeshi = “an army,” however changes to yeshi.

(ii) A few other words, such as jasho, ku-jenga, kijana, kijonde, do not change.

Sometimes, however, the y is elided after taking the place of j.

*Examples,*

Ku-aa	for ku-jaa	= to become full
Ina	„ jina	= a name
Ingine (and nyingine)	„ jingine	= another (sixth class sing.)
Ito	„ jito	= an eye
Iwe	„ jiwe	= a stone
Mai	„ maji	= water
Mii	„ miji	= villages
Mpai	„ mpaji	= a generous person.

In reflexive verbs -i- for -ji-, see under (page 46).

In words beginning with y the y may be dropped.

*Examples,*

Upo	for yupo	= he (or she) is here
Uko	„ yuko	= he (or she) is there
Umo	„ yumo	= he (or she) is in there
Ule	„ yule	= that (person).

Or in other cases y may be dropped.

*Examples,* Nyao for nyayo = track, footprint  
 Yai „ yayi = an egg  
 -baa „ -baya = bad, evil.

Occasionally **l** in Kimv. is changed to **y**.

*Examples,*    **Kiyemba** for **kilemba** = a turban  
                   **Yeo**            „ **leo**            = to-day.

**L** and **r** may be dropped between two vowels.

*Examples,*

<b>Baghaa</b>	for <b>baghala</b>	= a mule
<b>Chua</b>	„ <b>chura</b>	= a frog
<b>Ku-ea</b>	„ <b>ku-lea</b>	= to nurse, rear
<b>Ku-eta</b>	„ <b>ku-leta</b>	= to bring (and also “send” in Kiam.)
<b>Kae</b>	„ <b>kale</b>	= old
<b>Kitungui</b>	„ <b>kitunguli</b>	= a hare
<b>M̄taimbo</b>	„ <b>m̄talimbo</b>	= a crowbar
<b>Ngue</b>	„ <b>nguruwe</b>	= a pig, bush pig
<b>Nguu</b>	„ <b>nguru</b>	= a fish (much in vogue dried and salted)
<b>Ku-tungia</b>	„ <b>ku-tungulia</b>	= to peep, look
<b>Ku-uka</b>	„ <b>ku-ruka</b>	= to fly
<b>Ku-usha</b>	„ <b>ku-rusha</b>	= to make to fly, throw up in the air.

A euphonistic **y** may be added.

*Example,*        **Yembe** for **embe** = mango.

**V** in Kimv., changes to **z**.

*Examples,*

<b>Ziatu</b>	for <b>viatu</b>	= sandals
<b>Ziazi</b>	„ <b>viazi</b>	= potatoes
<b>Ziberamu</b>	„ <b>viberamu</b>	= small flags on bowsprit of <b>mtepe</b>
<b>Zijana</b>	„ <b>vijana</b>	= youths
<b>Zipepo</b>	„ <b>vipepo</b>	= festoons of <b>miaa</b> on bowsprit of <b>mtepe</b>
<b>Zita</b>	„ <b>vita</b>	= war, quarrel,

and in all plurals of nouns of the **ki-** class, **zi-** takes the place of **vi-**.

When the plural in Kimv. is **vy-**, **z-** is substituted.

*Examples,*        **Zakula** for **vyakula** = foods  
                       **Zambo** „ **vyambo** = baits  
                       **Zombo** „ **vyombo** = vessels  
                       **Zuo**     „ **vyuo**     = books.

All concords agreeing with plural of **ki-** class change **v-** or **vy-** to **z-**.

Thus **za, zake, zenu, zote, -zi-, -zo-, zile, hizi**, etc. are used in place of **vya, vyake, vyenu, vyote, -vi-, -vyo-, vile, hivi**, etc.

*Examples* of other words changing **v** to **z**,

<b>Mvuzi</b>	for <b>mvuvi</b>	= a fisherman
<b>Mwizi</b>	„ <b>mwivi</b>	= a thief
<b>Ku-zaa</b>	„ <b>ku-vyaa</b>	= to give birth
<b>Ku-zumbua</b>	„ <b>ku-vumbua</b>	= to explore.

Apart from all concords connected with the plural of the **ki-** class there are few words which make this change.

*Exceptions*, **-kavu, mavi, mvua, mwavuli, ndevu, nguva, nguvu, -ovu, ku-vaa, ku-vua**, and many others.

**G** between two vowels is sometimes dropped.

*Examples*,

<b>Ku-awanya</b>	for <b>ku-gawanya</b>	= to divide
<b>Mbeu</b>	„ <b>mbegu</b>	= seeds
<b>Nduu</b>	„ <b>ndugu</b>	= brother
<b>Tendeo</b>	„ <b>tendego</b>	= a leg of the <b>kitanda</b>
<b>Ku-teua</b>	„ <b>ku-tegua</b> (or <b>tagua</b> )	= to choose.

**Nz** in **Kimv.** becomes **nd**.

*Examples*,

<b>Ku-anda</b>	for <b>ku-anza</b>	= to begin
<b>Ku-funda</b>	„ <b>ku-funza</b>	= to teach
<b>Indi</b>	„ <b>inzi</b>	= a fly
<b>Kandu</b>	„ <b>kanzu</b>	= a <b>kanzu</b>
<b>Kitandi</b>	„ <b>kitanzi</b>	= a loop
<b>Kwanda</b>	„ <b>kwanza</b>	= first
<b>Mpendi</b>	„ <b>mpenzi</b>	= a loved one
<b>Mwandi</b>	„ <b>mwanzi</b>	= bamboo
<b>Mwando</b>	„ <b>mwanzo</b>	= beginning
<b>Nyende</b>	„ <b>nyenzi</b>	= a cricket
<b>Tandu</b>	„ <b>tanzu</b>	= a bough
<b>Ku-tunda</b>	„ <b>ku-tunza</b>	= to take care of
<b>Utendi</b>	„ <b>utenzi</b>	= a story in verse.

*Exception*, **Ku-kanza** (**Kimv.**) = **ku-kanga** (**Kiam.**)

**Nj** if it has not already become **nd** in Kimv. changes now.

*Examples,*

**Ku-kunda** for **ku-kunja** = to fold  
**Ku-onda** „ **ku-onja** = to taste  
**Wanda** „ **wanja** = antimony.

The word **mbinja** does not occur in Kiam., **ku-piga uzi** (pl. **nyuzi**) being used for “to whistle.”

**F** occasionally changes to **s** at the beginning of a word.

*Examples,*

**Ku-sikilia** for **ku-fikilia** = to reach to, arrive at  
**Simbo** „ **fimbo** = a stick  
**Ku-sita** „ **ku-fita** = to hide  
**Ku-sonda** „ **ku-fyonda** = to suck.

**S** occasionally occurs in place of **sh** in Kimv. (as is also the case in Kimr.).

*Examples,*

**Kwisa** for **kwisha** = to finish  
**Mwiso** „ **mwisho** = the end  
**Ku-pisa** „ **ku-pisha** = to make way for  
**Ku-soto** „ **ku-shoto** = left, on the left side.

**Sh** occasionally takes place of **ch** Kimv.

*Examples,*

**Shaza** for **chaza** = oyster  
**Ku-shumua** „ **ku-chemua** = to sneeze  
**Shungwa** „ **chungwa** = orange.

**M** has a tendency to become **mu** (as in Kimr.<sup>1</sup>).

Some of the examples below elide a **y** at the same time, see page 35.

*Examples,*

**Mui** (**muyi**) for **mji** = a town, village  
**Muinga** (**muyinga**) „ **mjinga** = a simpleton  
**Muwee** „ **mwele** = a sick person  
**Muyue** „ **mjue** = you (pl.) must know  
**Muyukuu** „ **mjukuu** = grandchild  
**Muyumbe** „ **mjumbe** = a sultan's crier.

<sup>1</sup> Very possibly northern words and forms were brought down to the Mrima at the time Jumbes from Pate were put in some of the towns on that coast.

U occasionally occurs in place of the other vowels a, e, i and o.

*Examples,*

Buhusha	for bahasha	= a bundle of clothes
(Bahasha, Kiam.	= a snuff box of leather or miaa)	
Ku-dudumia	for ku-didimia	= to sink down
Kula	„ kila	= all, every
Ku-kurubia	„ ku-karibia	= to draw nigh
Nahutha	„ nahotha	= captain, skipper
Ku-shumua	„ ku-chemua	= to sneeze
Ku-shundua	„ ku-shindua	= to set ajar (a door)
Sute	„ sote	= we all
Ku-tukusa	„ ku-tikisa	= to shake the head (in dissent).

There are exceptions which change reversely, viz :

Disimali	for dusumali	= a scarf
Kasidi	„ kusudi	= intention, purpose.

N occurs rarely in place of m.

*Examples,*

Kana	for kama	= like, as (cp. Kimr.)
Kinya	„ kimya	= silent
Ku-zinya	„ ku-zimisha	= to extinguish.

Chw of Kiung. changes to **ɓ** (tamarufa) and is pronounced something like **Tw**.

*Examples,*

KiT <b>a</b>	for kichwa	= head
KuT <b>a</b>	„ kuchwa	= the whole day
MT <b>a</b>	„ mchwa	= termites (in wingless stage).

*Other changes of letters.*

Below are given about fifty words which suffer slight changes of letters but which do not come under the rules above.

Kiamu	Kimvita	English
Akhira (or, ahira) for	ahera	= the next world
Ku-bokea	„ ku-bopea	= to feel soft (of fruit)
Chenjele	„ kengele	= a bell
Ende	„ mende	= a cockroach
Ku-fana	„ ku-fanana	= to be alike
Ku-fana	„ ku-fanikia	= to prosper
Foromani	„ foromali	= a ship's yard
Garide	„ gwaridi	= drill, band

Kiamu	Kimvita	English
Guduwia	for guduria	= a clay decanter
Guu (ma) (mguu	not used) for mguu (mi)	= a leg
Ku-inda	for ku-winda	= to hunt
Jauri	„ jeuri	= violence
Ku-kanga (moto)	„ ku-kanza (moto)	= to apply fomentations, hot rags
Kijibao	„ kisibau	= waistcoat
Kilulu	„ kidudu	= small insect, crab
Kionda	„ kidonda	= a sore
Korosha	„ korosho	= cashew-nut
Kowa	„ koga	= to wash, bathe
Magathi	„ magadi	= potash to mix with snuff
Mahala	„ pahali	= a place
Manuketo	„ manukato	= scents
Mbilili	„ mbiriwiri	= a weed with crow's foot thorns
Mbwiga	„ twiga	= a giraffe
Mfaume	„ mfalme	= a chief
Mfuzi	„ mfua (chuma etc.)	= a smith
Ku-miza	„ ku-meza	= to swallow
Mlulu	„ mdudu	= an insect
Mpwira	„ mpira	= rubber, a ball
Msari	„ mstari	= a line
Mtumiki	„ mtumishi	= a servant
Ngano	„ kigano	= a fable
Ngovi	„ ngozi	= skin, hide, pelt
Nundo	„ nyundo	= a hammer
Nyani P	„ nani P	= who ?
Pisi	„ fisi	= a hyaena
-re	„ -refu	= long
Ku-shitua	„ ku-shtua	= to startle
Ku-staharaki	„ ku-taharaki	= to be in a hurry
Ku-tafuza	„ ku-tafuta	= to look for
Ku-taraji	„ ku-taraja	= to expect
Ku-tatawanyika	„ ku-tawanyika	= to be scattered
Ku-tawali	„ ku-tawala	= to reign
Tisia'	„ tisa	= nine
Unyo	„ mnyoo	= a gang-chain
Usindizi	„ usingizi	= sleep

Kiamu	Kimvita	English
Uwingu	for ubingu	= the heavens
Uwongo	„ udongo	= clay
Uzia	„ uthia	= trouble, annoyance
Ku-va	„ ku-vua (samaki)	= to fish
Ku-viva	„ ku-iva	= to ripen, be well done (in cooking)
Vumbivumbi	„ kivumbi	= dust (out of doors) (dust in house = jaa)
Ku-waka	„ ku-aka	= to build (stone buildings)
Wisha	„ ushwa	= bran, husks after pound- ing
Ku-ziwia	„ ku-zuia	= to resist.

## II. *Changes of Grammar*

There are a certain number of tenses, freely used in Kiamu, which either do not occur or are not in frequent use in Kimvita.

In Kiam. there are two past tenses and two negative past tenses.

The first or ordinary past applies only to the immediate or present past.

The second applies to the past or distant past.

### *Near Past.*

Nali-	} pata =	I	} got (to-day or yesterday).
Uli-		you	
Ali-		he	
Tuli-		we	
Muli-		ye	
Wali-		they	
Uli-		it	
etc.		etc.	

### *Distant Past.*

Naliki-	} pata =	I	} got (long ago) or, used to get.
Uliki-		you	
Aliki-		he	
Tuliki-		we	
Muliki-		ye	
Waliki-		they	
Uliki-		it	
etc.		etc.	

The distant past tense chiefly occurs in historical narrations and stories so is more used in the third person than otherwise.

For an example of its use see below in a sentence under the **-nga-** tense (page 44).

Krapf gives **naliki-** as an alternative for the first person sing. of the past. As in the other persons he gives the alternatives as **uli uki-**, **ali aki**, etc. it is probable that he means **nali (n)ki penda** = "I was loving" and not this tense.

*Near Past Negative.* (The usual form.)

Siku-	} pata =	{	I	} did not get (to-day or yesterday).
Huku-			you	
Haku-			he	
Hatuku-			we	
Hamuku- <sup>1</sup>			ye	
Hawaku-			they	
Hauku-			it	
etc.			etc.	

*Distant Past Negative.*

Siliki-	} pata =	{	I	} did not get (long ago) or, used not to get.
Huliki-			you	
Haliki-			he	
Hatuliki-			we	
Hamuliki-			ye	
Hawaliki-			they	
Hauliki-			it	
etc.			etc.	

Like the affirmative distant past this tense is more confined to historical events and so does not occur often in the first or second persons.

In Kiam. there is a negative counterpart of the **-ki-** tense.

Its meaning is exactly the same as the **-ki-** tense in the negative viz. "if—not," "when—not."

*N.B.* Do not confuse this with the "not yet" tense which bears no conditional sense as does the above.

<sup>1</sup> Hamrupata, Kimv.

*Negative -ki- tense.*

Nikito-	} pata =	if I	} do(es) not get.
Ukito-		if you	
Akito-		if he	
Tukito-		if we	
Mukito-		if ye	
Wakito-		if they	
Ukito-		if it	
etc.		etc.	

There is an abbreviation of the first and second persons sing. viz. **kitopata** = "if (when) I do not get," and **kutopata** = "if (when) you do not get."

This tense also bears the meaning of "unless I (etc.) get."

It takes the place of the somewhat clumsy use of **nisipopata** in Kimv. and the Zanzibar group which latter in Kiam. is only used in its proper sense, viz. referring to place or time = "when (or, at where) I do not get."

There appears to be no proper negative future in the foregoing dialects.

Either the negative present is used with a future meaning or occasionally the negative is used with **-ta-**.

Whenever I have heard this latter it has appeared to me to be said in rather a hesitating way, as if the speaker was aware that it was not correct but had no other means of explaining his meaning.

Possibly it has been introduced and is not indigenous to the language.

In Kiam. there is a special negative future form.

*Negative Future.*

Sito-	} pata =	I	} shall not get.
Huto-		you	
Hato-		he	
Hatuto-		we	
Hamto-		ye	
Hawato-		they	
Hauto-		it	
etc.		etc.	

In the above tenses I have not thought it necessary to put in all the concords for the different classes as they follow the usual rules.

The only exception is the pl. of the **ki-** class which, as before stated, takes concords **zi-**, **hazi-**, etc. in place of **vi-**, **havi-**, etc.

The tenses which remain I hope to explain by a few examples only.

These the reader can transpose to suit any case or concord by following the usual rules.

There is a past perfect tense which to a certain extent takes the place of the rather cumbersome **alikuwa amekwisha ku-**.

*Past Perfect,*

The tense particle is **-lime-** = "had already."

*Example,*

**Uliopotoka alimekuya** = he had already come when you went out.

*The "although" tense.*

The tense particles are **na—nga-** = "although."

It is generally used with the verb **ku-wa** = "to be," though it occasionally occurs with a few others.

*Examples,*

**Mtende hunu zamani walikitenda sana na-u-nga-wa sasa hautendi tena** = this date tree formerly bore well although now it no longer bears.

**Alikuwa na mali nangawa masikini sasa** = he was rich although now poor.

**Niangawa na ndaa sili** = although I am hungry I do not eat.

**Nangafa u hai kwani ameata kijana** = although he is dead (yet) is he alive for he has left a son (who bears his name).

*The -zii tense.*

Formed by the addition of **-zii** to the verb.

If the verb ends in **-a** following a vowel the **-a** is elided, otherwise it may change to **-i**.

The meaning is "to be in the act of doing something."

*Examples,*

**Nalimdirika utukuzii mzigo** = I met him in the act of carrying  
a load

**Uketizii** = he (she) was in the act of sitting (or, as she was sitting).

*The "while yet" tense.*

This tense is mentioned by Taylor.

The tense particle is *-kali* generally used only with a copula but occasionally with a verb.

The meaning is "while as yet," "while yet," or, "as yet," "still," "yet."

It generally requires another verb following before the sense is rendered complete.

The usual construction is, "*while yet* so and so something happened."

*Examples,*

**Akanitambua nikali ndiani** = and he recognized me while I was as yet in the way

**Akali mtoto amu yake akashika ufaume** = as he was still a child his uncle governed.

For examples containing no contingent condition and with a verb see appendix to Taylor's *African Aphorisms*. Also see the first line of verse on page 116, *ibid*.

Another tense is the perfect in *-e-e*.

Taylor mentions this also as being an old poetic preterite.

It is however in everyday use at the present in Kiamu.

It appears to have the meaning of a completed action still in continuation.

This tense is formed by changing the vowels of the last two syllables of the verb to *e* and adding the pronominal prefix, viz. **ene** for **ona**, **kee** for **kaa**, etc.

Verbs having their last two syllables bearing the vowel *a* seem to be preferred for present day use.

*Examples,*

**Upende farasi** = he is riding a horse (viz. he has mounted and is still mounted).

The perfect **amepanda farasi** would mean "he has mounted a horse (but at the time of speaking he may have dismounted again)."

**Yana usiku nilele**

Last night as I slept

**Kasikia makalele**

I heard a noise

**Mojo<sup>1</sup> nampenda Chele**

My heart loves Chele.

<sup>1</sup> **Mojo** is supposed by the poet to be Kimv. for **Moyo**.

For first person sing. **ni-** and not **na-** must be used with this tense and for third person sing. **u-** and not **a-**.

**Sultani wa Manda ulele** = the Sultan of Manda sleeps

**Mtama usimeme** = the **mtama** is standing (*i.e.* has grown up but has not yet been harvested)

**Akamtoma ulele** = and he stabbed him while asleep

**Limpeteo** = that which has befallen him.

There is an intensive form of the verb made by the addition of **-to**. A final **-a** is sometimes changed to **-e**.

This is mentioned by Steere in his handbook as occurring in poetry.

In a few expressions it is in common use at the present day in Kiam. but otherwise it only occurs in poetry.

Its meaning is much the same as if **sana** had been placed after the verb.

*Examples,*

**Fungato** (or **fungeto**) = bind tightly

**Weketo** = place well.

The reflexive **-ji-** of Kimv. becomes **-i-**.

*Examples,*

**Akailalia** for **akajilalia** = and he laid himself down

**Kuisifu** „ **kujisifu** = to boast (praise oneself)

**Kuiketilia** „ **kujiketilia** = to sit oneself down.

The imperative second person plural is always **pendani** and the Zanzibar group **pendeni** is never heard, as it occasionally is in incorrect Kimvita.

*Pronouns.*

The demonstratives differ slightly from Kimv. so some are given in full.

<b>Mtu huyu</b>	for <b>mtu huyu</b>	= this person
<b>Mtu hoyo</b>	„ <b>mtu huyo</b>	= that person
<b>Mtu ulé</b>	„ <b>mtu yúle</b>	= that (far) person
<b>Watu hawa</b>	„ <b>watu hawa</b>	= these persons
<b>Watu hao</b>	„ <b>watu hawo</b>	= those persons
<b>Watu walé</b>	„ <b>watu wále</b>	= those (far) persons
<b>Mti huu</b> (or <b>hunu</b> )	„ <b>mti huu</b>	= this tree

Miti hii (or hini)	for miti hii	= these trees
Nyumba hii (or hini)	„ nyumba hii	= this house
Nyumba hizi	„ nyumba hizi	= these houses
Chuo hiki	„ chuo hiki	= this book
Zuo hizi	„ vyuo hivi	= these books
Ito hili	„ jito hili	= this eye
Maṭo haya	„ maṭo haya	= these eyes
Uso huu (or hunu)	„ uso huu	= this face
Nyuso hizi	„ nyuso hizi	= these faces
Hoko	„ huko	= there.

The remainder of the demonstratives **huwo**, **hiyo**, etc. have been omitted as they are the same.

The farther demonstratives **ulé**, **ilé**, etc. have been omitted also as they are the same except for the accent, which comes on the last syllable.

There is also a demonstrative for a very distant object made by adding **-e** to the farther demonstrative. *Examples*, **ulée**, **walée**, **ilée**, **zilée**, etc.

There is also a form used with **wakaṭi** = time, period, viz. :

**Wakaṭi hunu** = at this time, period

**Wakaṭi hono** = at that time, period.

*N.B.* **Hono** is occasionally used in Kipate with other nouns of this class.

The arrangement of the objective pronoun of the second person plural is the same as in Kimv.

*Example*, **Nawapenda** = I love you (pl.).

The clipping of the pronominal prefix occurs in the future and the **-ka-** and the **-ki-** tenses, in the first and third persons sing. only.

*Examples*, **T'akwambia** = I will tell you

**Kasikia** = and he hears (heard)

**Kipata** = and when he had got.

Where **yua-** or **yu-** is used in Kimv. as a pronominal prefix for third person sing., plain **u-** is used in Kiam.

It is also used in the **-e-e** tense, the **-zii** tense and in several other instances.

*Examples,*

<b>Hoyo una hila sana</b>	= he is full of guile
<b>Ulele</b>	= he sleeps
<b>Ukaa hali gani ?</b>	= what is his state ?
<b>Una</b>	= he has
<b>Uwene</b>	= he has seen
<b>Utukuzii</b>	= he is in the act of taking.

**U-** is also used as the concord for agreement with nouns in the sing. of the sixth class not only with the verb but with the adjective.

*Example,*

**Ufunguo umoya** for **ufunguo mmoya** = one key  
**Ufaume upia** „ **ufalme mpya** = a new kingdom.

Except when the adjective commences with a vowel.

*Example,* **Ukuta mwingine** = another wall.

The pronominal prefix **m** of the second person plural often changes to **mu**.

*Examples,*

**Mulikwenda** = you (pl.) went  
**Hamulipata** = you (pl.) did not get ;

but before **t** it is **m**.

*Example,* **Hamtupata** = you (pl.) shall not get.

**Iye** is used in place of **-je** the interrogative suffix.  
 It forms a separate word unlike the latter.

*Examples,*

**Tutapata iye ?** for **tutapataje ?** = how shall we get ?  
**T'akwenda iye ?** „ **nt'akwenda je ?** = how shall I go ?

*Interrogative nni ?*

The Kimv. **nini ?** is converted into Kiam. by cutting out the first **-i-**.

*Example,*

**Wataka nni ?** for **wataka nini** = what do you want ?

In Kimv. there is no difference between the interrogative **kwani ?** (der. fr. **kwa nini ?**) and the conjunction **kwani**.

The interrog. **Kwani P** is of Kiung. form, in which dialect the suffix **-ni P** takes the place of **nini P**

In Kiam. the two words differ viz. :

**Kwa nni P** or **kwanni P** = what for? why?

**Kwani** = for.

*Relatives.*

The relative **-o-** is used as an infix for all classes of nouns.

The locative particles alone have their own relative forms **-ko-**, **-po-**, **-mo-** and the infix **-zo-** (agreeing with **zitu** understood) when used in an adverbial sense.

The latter takes the place of **-vyo-** in Kimv.

*Examples,*

**Tumezotaya** for **tulivyotaja** = as we have related

**Amezotenda** „ **alivyotenda** = as he has done (or, how he has done)

**Kama nimezokwambia** for **kama nalivyokwambia** = as I told you.

*N.B.* Note the use of relative with perfect, an unusual construction in Kimvita.

*Examples (of locative relative),*

**Tulipokwenda** = when we went

**Tulikokwenda** = where we went

**Tulimokwenda** = in where we went.

In all other cases the simple **-o-** is used as an infix for all classes.

When the relative occurs as a suffix, distinction is made between the different classes.

*Examples,*

**Apendalo** = the (matter) he desires

**Mwana apendae** = the child he loves

**Zitu atakazo** = the things he wants

**Chakula atakacho** = the food he wants.

Even with these however there is a tendency to suppress the **-w-** and **-y-** in **-wo** and **-yo**.

*Example,* **Mikate atakao** = the loaves he wants,

When the relative is used with the past tense (**-li-**) the **-i-** of the tense particle is elided.

*Examples,*

**Aloeta** for **alioleta** = he who brought

**Nalopata** „ **naliopata** = which I got

**Walonipa** „ **walionipa** = which they gave me.

When the relative is used with the future (**-taka-**) the final **-a-** of the tense particle is elided.

*Examples,*

**Watakopata** for **watakao pata** = they who shall get

**Tutakokupa** „ **tutakao kupa** = which we shall give you.

When the relative is used with the negative (**-si-**) the **-i-** of the tense particle is elided.

*Examples,*

**Asopata** for **asio pata** = he who did not get

**Asopenda** „ **asio penda** = he who did not love.

*Exceptions,*

When the full form of the relative is used, as in the cases mentioned above, no elision takes place.

*Examples,*

**Alipo kwenda** = when he went

**Watakazo pata** = as they shall get

**Nisipo taka** = if I do not want (or, when I do not want).

The plurals of certain nouns of the second class commencing with **mw-** or **mo-** are in Kiam. treated as if belonging to the sixth class.

If however they are the names of trees or plants, or anything pertaining to trees or plants, they remain as of the second class.

*Examples,*

<b>Moto</b>	pl. <b>nyoto</b>	for <b>mioto</b>	= a fire
<b>Moyo</b>	„ <b>nyoyo</b>	„ <b>mioyo</b>	= a heart
<b>Mwaka</b>	„ <b>nyaka</b>	„ <b>miaka</b>	= a year
<b>Mwako</b>	„ <b>nyako</b>	„ <b>miako</b>	= heat, a flame
<b>Mwamba</b>	„ <b>nyamba</b>	„ <b>miamba</b>	= a rock
<b>Mwambao</b>	„ <b>nyambao</b>	„ <b>miambao</b>	= a coast
<b>Mwandiko</b>	„ <b>nyandiko</b>	„ <b>miandiko</b>	= a manuscript
<b>Mwango</b>	„ <b>nyango</b>	„ <b>miango</b>	= an echo

<b>Mwanya</b>	pl. <b>nyanya</b> <sup>1</sup>	for <b>mianya</b>	= a gap in the teeth
<b>Mweleko</b>	„ <b>nyeleko</b>	„ <b>mieleko</b>	= a sling
<b>Mwendo</b>	„ <b>nyendo</b>	„ <b>miendo</b>	= a going
<b>Mwezi</b>	„ <b>nyezi</b>	„ <b>miezi</b>	= a month, moon.

A tree, or anything to do with a tree or plant, takes plural as of the second class although beginning with **mw-** or **mo-**.

*Examples,*

<b>Mwavuli</b>	pl. <b>miavuli</b>	= an umbrella
<b>Mwembe</b>	„ <b>miembe</b>	= a mango tree
<b>Mwiko</b>	„ <b>miko</b>	= a wooden spoon
<b>Mwiwa</b>	„ <b>miwa</b>	= a thorn.

**Mwewe** in Kiam. is treated, quite correctly, as of the first class with pl. **wewe** = “kites.”

The agreement of adjectives with the nouns above with plurals as of the sixth class is as follows.

If the adjective begins with a consonant it takes a concord as for pl. of second class.

If it commences with a vowel it takes a concord as for pl. of sixth class.

<i>Examples,</i>	<b>Nyaka miwili</b>	= two years
	<b>Nyoto mikuu</b>	= big fires,
but	<b>Nyezi nyingine</b>	= other months
	<b>Nyeleko nyeupe</b>	= white slings.

There are two particles **mbwa** and **nda** which occur in Kiam., but not in the less pure dialects.

They are used as genitives and sometimes take the place of the words **mwenyi** and **mwenyewe**.

*Examples,*

<b>Kitu hiki mbwa nyani</b>	= whose is this thing?
<b>Mbwa fulani</b>	= it belongs to so and so
<b>Mbwangu (mbwako, mbwake)</b>	= it is mine (thine, his)
<b>Mbwetu (mbwenu, mbwao)</b>	= it is ours (yours, theirs)
<b>Nyumba hini nda fulani</b>	= this house is so and so's
<b>Ndangu (ndako, ndake)</b>	= it is mine (thine, his)
<b>Ndetu (ndenu, ndao)</b>	= it is ours (yours, theirs).

<sup>1</sup> Also **nyawanyo**.

### III. *Changes of Vocabulary*

There is considerable difference in vocabulary between Kiam. and Kimv.

About one hundred words are appended as examples.

*N.B.* Where the Kimv. word has several distinct meanings it does not follow that the word is not also used in Kiam. in a meaning not given.

*Example,*

**Ku-tunḍa** for **ku-toa** = to give out, take out,

*i.e.* in Kiam. if you want to say "to give out" (rupees) you say **ku-tunḍa** (rupia) and not **ku-toa** (rupia).

**Ku-toa** is never heard in this sense but it is frequently heard in its other sense of "to turn out," "put out," viz.

**akamtōa muini** = and he put him out of the town.

Kiamu	Kimvita	English
Abawa	for mkubwa	= elder brother
Ku-amkua	„ ku-ita	= to call, invite
Ku-andika (chakula)	„ ku-teleka	= to put (food) on the fire
Ku-angalia	„ ku-tazama	= to look
Bibi	„ nana	= grandmother
Bombwe	„ funza, jongoo	= jigger, sea slug
Ku-cha	„ ku-ogopa	= to fear
Chembe	„ mshale	= an arrow
Ku-dauka	„ ku-yeyuka	= to melt
Ku-dirika	„ ku-kuta	= to meet, come across
Dudu	„ ndui	= smallpox
Ku-egema	„ ku-karibia	= to come near to
Fahali	„ jogoo	= a cock
Ku-fuma (nyama)	„ ku-winda	= to hunt (lit. to aim)
Fungwa	„ ndiwa	= a pigeon
Fuzi	„ bega	= shoulder
Ku-gura	„ ku-hama	= to change residence
Hirihiri	„ alfajiri sana	= early dawn
Ifu	„ joya	= a growth inside a coconut
Ku-iza	„ ku-kataa	= to refuse
Janibu	„ jirani	= neighbourhood

Kiamu	Kimvita	English
Ku-jepa	for kwiba	= to steal
Jura	„ mjinga	= a flat, simpleton
Kata	„ pishi	= a measure of 4 vibaba
Katiti	„ kidogo	= a little, few
Kidundu	„ kitoma	= gourd, water bottle
Kifuvu mayonde	„ kobe	= tortoise
Kiharahara	„ paka wa mwitu	= serval cat
Kiliwia	„ mjeledi	= a whip, lash, skate's tail
Kipitu	„ msetu	= a mash of bananas, etc.
Ku-kiri	„ ku-kubali	= to accept, agree
Kisha paruru }	„ guguta	= { inside of maize cob, without grains
Kisindi }		
Kitangu	„ kiunga	= plantation
Kitikuu	„ kigunya	= the language of the Bajuns
Kiunga	„ nyumba ya kutilia nazi shambani }	= { a house on a plantation in which to store coco- nuts
Kiwe	„ jiwe	= a grindstone
Kiweo	„ paja	= the thigh
Kiyo	„ ndoana	= a fish-hook
Kizimbwi }	„ kilindi	= deep water
Kilifi }		
Kôno kôno	„ tomoko	= custard-apple
-kuu	„ -kubwa	= large, big
Ku-limatia	„ ku-kawia	= to delay, be late
Mabubu	„ matiti	= breasts
Mai ya kimbuya	„ maji mafu	= neap tides
Mai yameaa	„ maji yamejaa	= the tide has risen
Mai yamefuma	„ maji yamekupwa	= the tide has gone out
Mai ya vua	„ maji male	= spring tides
Mazu	„ ndizi	= bananas
Meko	„ mafiga	= the three cooking-pot stones
Mfuma juma	„ juma mosi	= Saturday
Mkuu	„ mkubwa	= elder brother
Mnuna	„ mdogo	= younger brother
Mradi	„ matakwa	= desires, wishes
Mtikuu	„ mgunya	= a Bajun
Munyu	„ chumvi	= salt

Kiamu	Kimvita	English
Muyungu	for bugu la mtoma	= the pumpkin plant
Mvule	„ mume	= a man, male
Mwendao	„ msafiri	= a traveller, goer
Mzuka	„ zimwi	= a demon, devil
Nana	„ bibi	= mistress
Ndwe	„ ugonjwa	= sickness
Nina	„ mama	= mother
Nsi	„ samaki	= fish
Nyaa	„ kucha	= a claw, nail
Nyai	„ mwayo	= a yawn
Nyangwa	„ jangwa	= mangrove swamp
Nyika	„ manyasi	= grass
Nyota	„ kiu	= thirst
Nyuni	„ ndege	= bird
Ku-ova	„ ku-tota	= to be drenched
-ovu	„ -baya	= bad
Ku-pambauka	„ ku-cha	= to dawn
Ku-pea	„ ku-fagia	= to sweep
P'epe	„ umeme	= lightning
(Jahazi inaenda p'epe = the vessel is drifting by itself, without anyone on board)		
Ku-poa	for ku-pata	= to get
Ku-shawiri	„ ku-taka shauri	= to consult
Ku-sumuka	„ ku-ng'oa	= to uproot
Ku-takata	„ ku-lia	= to cry, ring, or, sound out
Taufiki	„ bahati	= luck, fortune
Tiati	„ tini, arthi	= the ground, on the ground
Tineni	„ nyumba za watu wa shamba }	= { labourers' huts on a shamba
-toto	„ -dogo	= little, small
Tototo	„ matope	= mud
Ku-tunda	„ ku-toa	= to give out, take out
Tusi	„ jeneza	= a bier
Twene	„ tone	= a drop
Ufu	„ taki	= scraped coconut after ex- traction of tui
Ufuto	„ urambe	= white flesh of a dafu coconut
Ulingo	„ dungu	= a look-out platform
Upaa	„ utosi	= crown of head (roof of house)

Kiamu	Kimvita	English
Upeto	for mkufu	= silver neck-chain
Ure	„ urefu	= length
Usita	„ ndia	= road, path
Utunda	„ useja	= a string of beads
Uwo	„ ala	= sheath, scabbard
Ku-vurunḡua	„ ku-tibua	= to stir up mud
Yau yau	„ vivi hivi	= just like that
Yōḡa	„ nyani	= baboon
Yowe	„ kalele	= a shout
Ku-zengea	„ ku-tafuta, angalia	= to see after, look out for
Zijaya	„ vigae	= potsherds
Ku-zimba	„ ku-ezeka	= to roof (a hut).

N.B. Sometimes the word given is used in addition to the Kimv. word.

#### IV. *Changes of Idiom*

The differences in idiom between Kimv. and Kiam. are considerable.

A few instances only will be given here.

The use of **mbwa** and **ḡa** have already been touched on.

They seem to be used in place of the ordinary possessive when emphasis is required.

For instance one might say to one's boy, **Eta tumbako yangu** = "bring my tobacco," but if anybody else's boy was about to take it one would say **Tumbako ḡangu** (or **tumbako ḡa mimi mwenyewe**) = "the tobacco is mine (not yours or his)."

It is related, probably untruthfully, that the breaking up of the town of Kitao was due to a fowl entering the congregational mosque on a Friday. A man rushed in after it saying, '**Kuku mbwangu**,' and another seized it saying, '**Siyo mbwangu**.' The worshippers were streaming up to the mosque and joined in the strife calling out, '**Ni mbwake**,' '**Ni mbwako**,' till at last all the male inhabitants were engaged and a civil war ensued.

**Mbwa kupoa** is an expression meaning, **mwenyi ku-pata**.

**Ule mbwa kupoa rupia mbili** = he is due two rupees (or, will get two rupees).

Taylor mentions the use of a negative perfect in the case of **simekwenda** ?

This, as he says, is only used in the first person sing. and as an interrogative reply.

It has the meaning of, "Have I not ——?" or, "You say I did not ——?"

*Example*, **Mbona hukufika** ? = Why did you not come?

*Answer*, **Simekuya** ? = You say ~~that~~ I did not come?  
(but I did come).

There is a difference in pronunciation of the far demonstratives, which has already been mentioned, viz. **ulé**, **walé**, etc. in place of **yúle**, **wále**. Stress is laid on this accentuation because by its means one can detect a native from the Amu group if one hears him say but one word, if that word is one of these far demonstratives.

Talking of anything distant, either in point of place or time, an **e** is added to the far demon., viz. **ulée**, **walée**, **ilée**, etc. The accent remains as shown.

The word **-pya** Kimv. is one syllable and takes the accent on the syllable before, viz. **mkate ípya** = "a new loaf."

In Kiam. however **-pya** is pronounced as two syllables, taking the accent on the first, and must thus be spelt **-pia** to bring the accent right, viz. **ziatu zipía** = "new sandals."

*The following abbreviations are used :*

<b>Shangalize</b>	for shangazi yake	= his aunt
<b>Moyali</b>	= moja wapo (Kimv.)	= one of them
<b>Yambole</b>	for yambo lile	= that matter
<b>Mwane</b>	„ mwanawe	= his child (the pl. is not waane but wane)

*Abb. with haṭa*,

**Haṭasa** from **haṭa sasa** = till now (or, not yet).

**Chakula tayari haṭasa** ? = is food not ready after all this while?

**Haṭakafa** = until he died.

**Kitu hiki hufa iye** ? = how is this thing sold ? (how much?)

**Nḡdio za nini** ? = what do you say yes for? (when someone says, yes he has done something, and has not)

**Kasidi yake** = purposely ; his intention (was) ; on purpose. (Takes the place of **makusudi**, Kimv.)

**Nḡdoo** (= come), when not used by itself loses one o.

*Example*, **Nḡdo wewe** = come you.

**Wametuteza shere** = they have played a trick on us, are making fun of us

**Hapana katu** = there is none whatever (in any shape or form).

**Katu** means much the same as **kabisa** but is more forcible.

When great emphasis is laid on **kabisa** the accent is placed on the last syllable which is jerked out by itself.

**Mui umeharibika kābī—sā** = the town has been utterly and completely ruined.

**Si-isi** = "I do not know"; from a verb **ku-isa** which is seldom heard, in Kiam., in anything but the negative present, viz. **haisi**, **huisi**, **haniisi** = "he does not know, you do not know, he does not know (recognize) me."

**Ku-yua** is used ordinarily for all other tenses.

**Kulala kwa kuama** = **kulala fudifudi** = to lie face downwards.

**Fulifuli** has been confounded with **fudifudi** by several writers. Its meaning is quite different.

**Zitu fulifuli** = things in plenty (and therefore cheap)

**Watu fulifuli** = people in crowds, coming and going (and thus want of privacy, **ghasia**).

**Kwa lina** is used for the usual **palikuwa** = "once upon a time."

**Kwa lina mtu** = **alikuwako** (or **alikuwapo**) **mtu**.

There is an abbreviation meaning "both, all three," etc. of animate beings.

**Wowawili** = both, all two (persons)

**Wowatatu** = all three (persons).

**Mwana adamu** is used in place of the usual **bin adamu** = "son of Adam, human being."

**Mwida** is occasionally used in place of **muda** for a space of time.

To such questions as: "Were you able to read my letter?" "Can you do this work?" "Will you come with me?" **Kwanni P** is used as an affirmative reply meaning, "Why not? Of course I can (or, will)."

*Example,*

**Unaweza kuzengea mashairi ninunue P** = Will you look out for some poetry for me to buy?

*Answer,*

**Kwanni P** = Why not? Of course I will.

**Ni mtu mzima sana** = he is a very old man.

**Yau yau** is used in place of **vivi hivi** or **vivyo hivyo**.

**Ufanye yau yau** = do (it) just like that.

**Hiyau** for **hivi**, or **hivyo**.

**Mtu hiyau** = a man like that (of that sort)

**Sitaki kazi hiyau** = I do not want this sort of behaviour

**Mtu mvivu hiyau** — = a man as lazy as he is —

**Sasa hiyau** for **sasa hivi** = just now, now at once.

**Kijana** is generally used of a *male child* and does not mean "a youth" so much as in Kimv.

**Ameipata kijana** = he has got a son (and heir).

**Hamkuliwa** and **hitwa** are used in place of the Kimv. **akaitwa** (jina lake).

*Example,*

**Kwa lina mtu hamkuliwa fulani**, for **Palikuwa mtu jina lake alitwa fulani** = once upon a time there was a man called so and so.

**Na** is largely used in both Kimv. and this dialect in the sense of "also (or) too."

*Examples,*

**Nipa chai eta na mkate** = give me some tea and bring bread also.

**Akatukua nguo akatunda na reale khamsini** = and he took clothes and took out also fifty dollars

**Kwanni kupenda ukowa usipende na kilichomo ukowani?**

(Proverb) = why do you like the lamp chimney and do not like what is inside the chimney too? (The light inside is the reason for having a lamp and the chimney is only an adjunct)

**Hitieri yako** is used in Kiam. where **shauri lako**, or **upendavyo mwenyewe**, would be used in Kimv. = "it is as you wish, I leave it to you, it is your business, as you please, it is for you to say." (**Hitieri** = **hitiri**.)

**Mtu mrepana** = a big, well built, person.

**Bora afia** is used for Kimv. **bora azima** = never mind, I don't care (lit. health is best, the first consideration).

This is generally used as a reply to some taunt.

**Kupa tambuu** = to give (a piece of) **tambuu**, i.e. to tip (equivalent to the Eng. "to give the price of a drink").

9. *Kipate* is the dialect of the town of Pate in the island called by us Patta and by the Arabs Bata.

Practically all that has been said of Kiam. with regard to changes of letters, grammar, vocabulary and idiom stands good for Kipate, with a few further changes and a few exceptions.

### I. *Changes of Letters*

There are only two important changes of letters in this dialect.

(i) **Z** in Kiam. *always* changes to **th**. This **th** is pronounced as *th* in "this" and is written in Swahili characters with the letter **ث**. The letter **j** does not occur.

#### *Examples,*

Kipate	Kiamu	
Baratha	for baraza	= verandah, audience
Mathu	„ mazu	= bananas
Thibafti	„ zibafti	= games of kibafti (i.e. guessing how many articles are held in the hand
Thijana	„ zijana	= youths
Thionḍowe	„ zionḍowe	= riddles
Thita	„ zita	= war, strife
Thitete	„ zitete	= mongooses
Thiwe	„ ziwe	= grindstones
Uthia	„ uzia	= annoyance.

(N.B. This last word by pure coincidence returns to its Kimv. form.)

The rule is the same for every word, whether of Bantu or of Arab origin, and whether the **z** is prefix, infix, suffix or particle.

There is no use then in multiplying examples.

(ii) **G** in Kiam. is occasionally softened to **j** but this is not a hard and fast rule like the last and appears to differ with individuals. Some words are pronounced sometimes with **g** and sometimes with **j**.

The following words, however, appear to be always pronounced with **j**.

#### *Examples,*

Jithani (from jitha for giza) = a quarter in the town of Pate  
(lit. in the darkness)

Ku-pija for ku-piga = to beat, strike

Ku-rejea „ ku-regea = to return

Shemeji „ shemegi = brother-in-law.

Also, pijana, rejeza.

Other changes of letters occur in the words below :

<b>Binamu</b>	for <b>binami</b>	= cousin
<b>Hinu</b>	„ <b>hini</b>	= this (house), these (trees)
<b>I</b> (pl. <b>mai</b> )	„ <b>yai</b>	= an egg
<b>Iu</b>	„ <b>yu</b>	= above
<b>Makungu</b>	„ <b>makungi</b>	= dead of night
<b>Mbia</b>	„ <b>mbiu</b>	= horn of <b>mgambo</b>
<b>Mfalume</b>	„ <b>mfaume</b>	= sultan, a chief
<b>Tatatata</b>	„ <b>tatetate</b>	= to toddle (of a child)
<b>Ku-tawala</b>	„ <b>ku-tawali</b>	= to reign.

(N.B. This last word returns to its Kiung. form.)

<b>Ufito</b>	for <b>ufuto</b>	= white flesh of a <b>dafu</b>
<b>-witi</b>	„ <b>-biti</b>	= unripe, green
<b>Ku-wiva</b>	„ <b>ku-viva</b>	= to ripen.

When two vowels occur together of which the first is **i** or **o** there is a tendency to place **y** or **w** between them.

This is occasionally also done in Kiam. and very frequently occurs in poetry.

*Examples,*

<b>Aingiye</b>	for <b>aingie</b>	= he must enter
<b>Ukowa</b>	„ <b>ukoa</b>	= chimney, cylinder.

## II. Changes of Grammar

The grammar is practically the same as in Kiam.

There appears to be a slight difference in the neg. future which takes the particle **-te-** in place of **-to-**, although the latter is understood in Pate.

*Negative Future.*

<b>Site-</b> <b>Hute-</b> <b>Hate-</b> <b>Hatute-</b> <b>Hamte-</b> <b>Hawate-</b> <b>Haute-</b> etc.	} <b>pata</b> =	{ <b>I</b> you he we ye they it etc.	} shall not get.
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III. *Changes of Vocabulary*

Most of the words under this heading in Kiamu hold good in Kipate.

A few local words are also used in Pate such as :

Kipate	Kiamu	
Fathaa	for haraka	= haste, bustle
Kifuvu	„ kifuu	= empty coconut shell
Kilili	„ tusi	= a bier
Kimboe	„ kipitu	= a mash
Kistahali	„ kisitiri	= inside wall screening choo
Kôndo	„ zita	= war, strife
Mahua	„ marehemu	= departed, lamented
Mwiko wa kifuvu	„ kata	= ladle (of half coconut)
Ndia imethiwana	} „ ndia imezibwa	= the way is blocked
„ imethiwa		
Ngumi	„ nyangumi	= a whale
Pwayi	„ mto	= a creek, drying at low tide
Ku-usha (nathiri)	„ ku-aua (nathiri)	= to bring a vow to a conclusion, or consummation
Ushitu	„ usutu	= strips (of miaa) for sewing mats, roping for kitanda
Utuku	„ soko	= bazaar.

IV. *Changes of Idiom*

Two idiomatic expressions follow :

Kitovu cha mui = the hub (centre) of the town

Kutanga kônda = to be about to marry (lit. to stir up strife).

10. *Kishela* is the dialect of the town of Shela, south of Amu.

On the breaking up of the various old towns on Manda island, viz. Manda, Taka and Kitao, many of the people took refuge in Amu.

After a while they were allowed to found a town of their own, so that they might all live together instead of being scattered, as they were in the large town of Amu.

This was the origin of the town of Shela.

The dialect, with a few small exceptions, is just half way between that of Amu and that of Pate.

This is exactly as one might have expected from the old geographical position of most of its original stock, viz. the town of Manda.

### I and III. *Changes of Letters and Vocabulary*

The vocabulary is practically the same as that of Kiam.

The **th** of Pate is often used in place of **z**.

The **j** of Pate in place of **g** is not used.

When Pate words differ from Amu, Kishela may follow either.

They chiefly however follow Kipate.

*Examples.* **Iu** and **mfalume** are used in place of **yu** and **mfaume**.

There are a few words however which differ slightly from both.

The word **mahali** is used for "place."

It is curious that, after all the variations in this word we have met with, we have now come back to the same word as that used in the southernmost and farthest dialect touched on, Kingao.

Another interesting feature is that the possessive termination **-akwe** is used.

This is easily accounted for as it would appear that this was the old form of the possessive for the third person sing.

This has died out in most places; presumably the town of Manda, the oldest in the neighbourhood, made use of this form.

The Manda people, although remaining many years in Amu, must have kept very much to themselves for, directly they received permission, they moved out in a body to Shela.

Probably the Amu people either did not use this form or had already dropped it.

The Manda people would have cherished little dialectic differences of this sort as distinguishing them from the Amu people and stamping them as being more aristocratic.

*Examples,*

**Simbo lakwe** = his stick  
**Nyumba ndakwe** = the house is his  
**Pa mahali pakwe** = in his (or its) place.

Of other little distinctions :

**Chamba** is used for **kwamba** = if, though  
**Kama** for **kana** (Kiam.) = like, as  
**Sôte** „ **sute** (Kiam.) = we all  
**Huyu** „ **hoyo** (Kiam.) = this (person).

These last three it will be observed return to the Kimv. form.

**Nyi** is used as an abbreviation for **nyinyi** in address as :

**Ndo nyi wawili** = come you two.

## II. *Changes of Grammar*

There appears to be no marked changes of grammar. Those given for Kiam. hold good.

## IV. *Changes of Idiom*

There are no doubt a few local idioms in use but, from its daily intercourse with Amu, it is unlikely that Shela possesses many differing from the latter dialect.

11. *Kisiu* is the dialect of the town of Siu.

Both town and dialect stand half way between Pate and Faza.

It bears a strong resemblance to the Bajun group but its idioms and grammar belong more to the Amu group.

## I. *Changes of Letters*

These are similar to Amu and Pate.

It thus has the Pate **th** and **j** observed above.

There is no use in giving more examples of these changes of letters as what has been said for Pate can be referred to. Any changes in Amu except the **zi-** for the concord of the plural of the **ki-** class, which of course becomes **thi-**, hold good save only when they clash with what is said for Pate.

In addition to these the Bajun **ch** is used. That is to say that all cerebral **t**'s are changed to **ch**.

*N.B.* Do not confuse with Kiung. in which it is only the dental t's which turn to ch.

*Examples,*

<b>Ku-chambua</b>	for <b>ku-tambua</b>	= to recognize
<b>Ku-chukana</b>	„ <b>ku-tukana</b>	= to abuse
<b>Ku-chuma</b>	„ <b>ku-tuma</b>	= to send
<b>Chutakwenda</b>	„ <b>tutakwenda</b>	= we will go
<b>Mchu</b>	„ <b>mtu</b>	= a man, person
<b>Mchumbwi</b>	„ <b>mtumbwi</b>	= a canoe
<b>Wachu</b>	„ <b>watu</b>	= people.

For this change however see the next dialect.

Words like **nyumba** follow Kipate and not Kitikuu. **R** is not brought in, as in Kitikuu, in such words as **kitambaa**.

## II. *Changes of Grammar*

The grammar is the same as in Kipate.

The tenses to be described in Kitikuu are not used.

Nouns of the **ma-** class follow the usual rules and not those for Kitikuu to be described hereafter.

## III. *Changes of Vocabulary*

There appear to be a considerable amount of local words of which I have only been able to collect two or three.

*Examples,*

Kisiu	Kipate	
<b>Athani</b>	for <b>athana</b>	= muezzin
<b>Foko</b> (fr. Ar. فوق)	„ <b>thayidi ya</b>	= more than
<b>Gubu</b>	„ <b>nyika</b>	= grass
<b>Kisitiri</b> (like Kiam.)	„ <b>kistahali</b>	= interior wall of <b>choo</b>
<b>Marahamu</b>	„ <b>mahua</b>	= late lamented
<b>Mwendio</b>	„ <b>mwendo</b>	= a distance
<b>Ku-oa</b>	„ <b>ku-oza</b>	= to rot
<b>Pakuwathini</b>	„ —	= <b>minara</b> from which the muezzin is called
<b>Ku-pija tumata</b>	„ <b>ku-toma</b>	= to stab
<b>Toma</b>	„ <b>nt'a</b>	= a point
<b>Usichu</b>	„ <b>ushitu</b>	= strips of <b>miaa</b> for mats, etc.
<b>Ku-wowa</b>	„ <b>ku-oa</b>	= to marry.

IV. *Changes of Idiom*

The following are two Siu proverbs with their Kiamu equivalents.

*Kisiu.* **Toma kwa toma hathitomani.**

*Kiam.* **Nt'a kwa nt'a hazitomani.**

*English.* Two sharp points cannot stab one another. (You cannot prick the point of one needle with that of another, they only slip past one another.)

This is said of two strong men or strong tribes who fall out with each other. The meaning is that neither will get the better.

*Kisiu.* **Ndovu mbili thikipambana liumiao ni gubu.**

*Kiam.* **Ndovu wawili wakisongana ziumiazo ni nyika.**

*English.* When two elephants jostle against one another that which is hurt is the grass.

The meaning is that when two great men quarrel, it is wont to be some small man or dependent who suffers.

Notice the agreement of the concords with **ndovu** which follows that of Kingao exactly, viz. that **ndovu** is treated as the **n-** class in its concords, not only with the adjective but also with the pronominal prefix of the verb.

**-akwe** is used in Kisiu, as in Kishela, for the possessive, in place of **-ake**.

12. *Kitikuu* is the language of Rasini and the mainland north of Amu.

As mentioned before there are several local variations.

The remarks below apply more especially to the dialect of Rasini, or the town of Faza or Paza.

I. *Changes of Letters*

The cerebral **t**, whether aspirated or not, changes to **ch**.

*Examples,*

<b>Chachu</b>	for <b>tatu</b>	= three
<b>Ku-chafuna</b>	„ <b>ku-tafuna</b>	= to chew
<b>Ku-chambua</b>	„ <b>ku-tambua</b>	= to recognize
<b>Ku-chandika</b>	„ <b>ku-tandika</b>	= to spread out

<b>Changa</b>	for <b>tanga</b>	= a sail
<b>Ku-checha</b>	„ <b>ku-teta</b>	= to quarrel
<b>Ku-kacha</b>	„ <b>ku-kata</b>	= to cut
<b>Kichu</b>	„ <b>kitu</b>	= a thing
<b>Mafucha</b>	„ <b>mafuta</b>	= oil
<b>Mchama</b>	„ <b>mtama</b>	= millet
<b>Mchenḡe</b>	„ <b>mtenḡe</b>	= a date tree
<b>Mchi</b>	„ <b>mti</b>	= a tree
<b>Mchu</b>	„ <b>mtu</b>	= a person
<b>Mchumwa</b>	„ <b>mtumwa</b>	= a slave
<b>Ku-pacha</b>	„ <b>ku-pata</b>	= to get
<b>Pече</b>	„ <b>pete</b>	= a ring
<b>Ku-picha</b>	„ <b>ku-pita</b>	= to pass
<b>Ukucha</b>	„ <b>ukuta</b>	= a wall
<b>Ku-vucha</b>	„ <b>ku-vuta</b>	= to draw
<b>Zicha</b>	„ <b>zita</b>	= war.

The dental **t** remains as it is.

*Examples, matetho, tokaa, ku-toa, kutoka, ku-tukua, tupa, etc.*

Nouns and adjectives commencing with **ny-** drop the **-y-**.

*Examples,*

<b>Nachi</b>	for <b>nyati</b>	= buffalo
<b>Neupe</b>	„ <b>nyeupe</b>	= white (n- class)
<b>Nehunḡu</b>	„ <b>nyekunḡu</b>	= red (n- class)
<b>Numba</b>	„ <b>nyumba</b>	= house.

The **th** of **Pate** is used as in **Siu**.

**R** is sometimes added between two vowels, following one another.

*Examples,*

<b>Choroni</b>	for <b>chooni</b>	= in the bath-room
<b>Kichowero</b>	„ <b>kitoweo</b>	= relish (added to rice, etc.)
<b>Kitambara</b>	„ <b>kitambaa</b>	= handkerchief, scarf
<b>Mkuru</b>	„ <b>mkuu</b>	= big (man).

Other changes of letters will be found under changes of vocabulary.

II. *Changes of Grammar*

The **-ndo-** tense. This takes the place of the perfect in **-me-** the latter not being used.

*Perfect,*

<b>'Ndokufa</b>	= I have died
<b>Undokufa</b>	= thou hast died
<b>Andokufa</b>	= he has died
<b>Chundokufa</b>	= we have died
<b>Mundokufa</b>	= you have died
<b>Wandokufa</b>	= they have died.

In place of the **-kito-** tense of Kiam. **-kitowaku-** is used.

*Example,*

**Kitowakupacha** for **kitopata** = if I do not get.

The possessive termination **-akwe** is used as in Siu in place of **-ake**.

**Chu-** takes the place of **tu-** as the pronominal prefix for first person plural viz. :

**chutapacha** for **tutapata** = we shall get.

The possessive termination **-echu** takes the place of **-etu** viz. :

**twende zechu** for **twende zetu** = let us (two) be going.

The singular of the **ma-** class has, instead of no prefix, like other dialects, the prefix **i-** which changes to **ma-** in the plural.

*Examples,*

<b>Idau</b> (pl. <b>madau</b> )	= a dhow
<b>Ishikio</b> (pl. <b>mashikio</b> )	= a rudder
<b>Iguu</b> (pl. <b>maguu</b> )	= foot, leg
<b>Ichako</b> (pl. <b>machako</b> )	= rump
<b>Ichumbo</b> (pl. <b>machumbo</b> )	= stomach
<b>Idowe</b> (pl. <b>madowe</b> )	= claw, nail
<b>Ifuthi</b> (pl. <b>mafuthi</b> )	= shoulder
<b>Ithiva</b> (pl. <b>mathiva</b> )	= milk.

Some nouns of the **n-** class change **n-** to **i-**.

*Examples,*

**Iti** for **nti** = country  
**Isi** „ **nsi** = fish.

Or if the noun does not commence with **n-** but is of the **n-** class **i-** or **u-** may be prefixed.

*Examples,*

<b>Imbwa</b>	for <b>mbwa</b>	= a dog
<b>Ipaa</b>	„ <b>paa</b>	= a roof
<b>Usimbo</b>	„ <b>simbo</b>	= a stick
<b>Ukanda</b>	„ <b>kanda</b>	= a belt
<b>Upao</b>	„ <b>pao</b>	= roofing poles
<b>Utata</b>	„ <b>tata</b>	= a bundle of ( <b>miaa</b> ).

III. *Changes of Vocabulary*

Kitikuu.

Kiamu

<b>Bunila</b>	for <b>dasturi</b>	= a bowsprit
<b>Burikavo</b>	„ <b>Burikao</b>	= Port Durnford
<b>Chôcho</b>	„ <b>tototo</b>	= mud
<b>-ehundu</b>	„ <b>-ekundu</b>	= red
<b>Eo</b>	„ <b>yeo</b>	= to-day
<b>Gugu</b>	„ <b>nyika</b>	= grass
<b>Idowe</b>	„ <b>nyaa</b>	= claw, nail
<b>Ishikio</b>	„ <b>usukani</b>	= rudder
<b>Ithiva</b>	„ <b>ziwa</b>	= milk
<b>Kiovo</b>	„ <b>kiyo</b>	= a fish-hook
<b>Kiwanda</b>	„ <b>shamba</b>	= plantation

(*N.B.* **Shamba** not used in Kitikuu.)

<b>Korobeni</b>	for <b>banduki ya jiwe</b>	= flint-lock
<b>Mashavu</b>	„ <b>matavu</b>	= cheeks
<b>Mashekuu</b>	„ <b>alfajiri</b>	= early morning
<b>Mdodi</b>	„ <b>mtoto</b>	= a small (person)
<b>Menyu</b>	„ <b>meno</b>	= teeth
<b>Mwangoche</b>	„ <b>mlingote</b>	= a mast
<b>Noni</b>	„ <b>nyuni</b>	= a bird
<b>Nyongo</b>	„ <b>mgongo</b>	= the back
<b>Oti ya michi</b>	„ <b>boma la miti</b>	= a stockade
<b>Shembee</b>	„ <b>kisu</b>	= a knife
<b>Shuba</b>	„ <b>shaba</b>	= brass
<b>Thichowe</b>	„ <b>mazu</b>	= bananas
<b>Thideramu</b>	„ <b>ziberamu</b>	= flags on bowsprit of <b>mtepe</b>
<b>Thijaa</b>	„ <b>zanda</b>	= fingers (or toes)

Thipepeo	for zipapo	= miaa festoons on bow-sprit of mtepe
Ku-toma (isi)	„ ku-va (nsi)	= to fish
Uchi	„ mti	= a stick, pole
(N.B. Mchi (Kit.) only means a growing tree.)		
Ukombe	for kijiko	= a spoon
Usi (pl. nyusi)	„ ushi	= an eyebrow
Usichu	„ usutu	= strips of matting ready to sew
Usuni (pl. suni)	„ usubi	= sand fly
Uvavu (pl. mbavu)	„ ubavu	= rib
Uvucha na chembe	„ uta na chembe	= bow and arrow
Ku-vaka	„ ku-oa	= to marry
Ku-vowa	„ ku-oza	= to rot
Yuva	„ yua	= the sun.

#### IV. *Changes of Idiom*

The changes of idiom are very great, but want of time has compelled one to abandon this dialect before having fairly started.

The expressions are quite different from those in any of the dialects given before.

Examples of the **-ndo-** tense are :

**Kindovowa** = the (thing) has gone bad

**'ndovaka fulani** = I have married so and so

**Yuva lindokutwa** = the sun has set

**Yuva lindotoka** = the sun has risen

**Yuva lindopaa** = the sun is climbing up (the heavens).

**Hiyao** and **yau yau** of Amu are not used. A few old expressions survive in Kitikuu which are almost Kingovi.

*Examples,*

**Mkinditha** } = mai ya kimbuya = neap tides (or, rather the lowest day of the neap tide)

**Kwekuyu kaokuya** = to eat (grain) out of a fold in the clothes.

The people were unable to explain the derivation or parts of these two words.

<sup>1</sup> **Mo**ke **n**deza means the cooking over the fire of the **n**deza fish. On the day of lowest tide it is of no use for the fishermen to go out and cast their nets so they stop at home and cure their fish.

All boats coming from Rasini, viz. string-tied, are elsewhere called **mtepe**.

In Rasini itself however it is only those with the camel-necked prows which are called **mtepe**, while the others are called **idau**. Parts of these boats not already referred to are :

**Mchwana** = the block just in front of the mast to which the lower part of the latter is lashed.

**Mtindikani** = cross beam passing between the **mchwana** and the mast and resting on the bulwarks either side.

13. *The Dialects of the Banadir Coast.* These bear a resemblance to **Kitikuu** but apparently possess a very different vocabulary. Words in **Kitikuu** which are entirely different from those of **Kiam.** are likely to occur also in similar forms in these dialects.

*Example, Shembee* (**Kit.**) = **kishembere** (**Banadir**) = a knife.

Some words however pass almost unchanged through a series of dialects.

*Example, Magadi* (**Kiung.**) = **magathi** (**Kiam.**) = **magatho** (**Banadir**) = potash for mixing with snuff.

14. *Kingazija* is the language of the Comoros. It is alleged to bear a great resemblance to **Bajun Kiswahili** and is generally included in the **Swahili** group.

15. *Kingovi* (or **Kingozi** as it is called in **Kiung.** and **Kimv.**) is the ancient language of this coast.

Natives talk of words in old **Swahili** as "**Kikae**" or "the old language."

Such words are :

<b>Ku-ima</b>	for	<b>ku-simama</b>
<b>Ku-uza</b>	„	<b>ku-uliza</b>
<b>Uwao</b>	„	<b>ubao</b>
<b>Ng'andu</b>	„	<b>thahabu</b>
<b>-akwe</b>	„	<b>-ake</b>
<b>Ku-soto</b>	„	<b>ku-shoto</b> .

**Kingovi** is a language much older than **Kikae**.

Words, phrases and constructions occur in old poetry, but the language itself is practically lost.

It contains an almost entirely different vocabulary and different grammatical forms.

There are said to be a few people who are still able to talk this language, it having been carefully handed down, however I have been unable to find anyone.

I am told that so different is the language to ordinary Swahili, that a well-educated and well-read Swahili is unable to understand it.

Appended is a piece of poetry (p. 73), of which the MS. from which the writer's own copy was made was he thinks dated about one hundred years ago; I underline the words I believe to be Kingovi.

This is quite easy and simple as compared with poetry of several hundred years old.

Lastly, a word on the fanciful languages.

*Kinyume* is attained by cutting off the last syllable of every word and prefixing it.

*Example*, Nataka kiti niketi would be in Kinyume kanata tiki tinike.

It is a purely fanciful or code language.

Occasionally single words of Kinyume are thrown into a piece of poetry to fulfil the exigences of metre or rhyme, or to make it less easy of comprehension.

This latter, it would appear, is the chief feature of Swahili poetry.

For there are such multitudes of rhyming words that there would be nothing in the poet's art if he were not able to mystify his public.

So any old or difficult word he can discover he is careful to string in.

Here is an example of a Kinyume word, viz. **pani** (for **nipa**) being thrown into a verse.

**"Pani kiti nikelete kusimama kalikwenda.**

**Na farasi kupijuati si kuwelekwa na punḍa.**

**Tanḍiko la mjakazi si la ungwana kanḍa.**

**Na mkate wa kimanda si kitumbua cha Mafia."**

*Translation,*

"Give me a chair to sit on, standing is as if I was still walking.

And falling from a horse is not (so good as) being carried by a donkey.

The soft couch of a slave is not (so good as) the rough mat of a freeman.

And manda bread is not (so good as) Mafia chupaties."

*Kialabi.* There are a number of code languages made by suffixing some particular sound to each syllable.

Each of these possesses a name of its own.

The explanation of one will suffice to explain them all.

Kialabi is made by suffixing **-kiri** to each syllable.

*Example,*

**Kikiri takiri bukiri chakiri ngukiri kikiri mekiri kwikiri shakiri,**

which means :

**Kitabu changu kimekwisha.**

*Translation,*

My book is finished.

الحمد لله

Praise be to Allah.

## APPENDIX

### EXAMPLE OF KINGOVI WORDS IN OLD POETRY

#### THE INKISHAFI, A Northern Version (Lamu ?)

*N.B.* Words believed to be of Kingovi are underlined.

*N.B.* A translation, or a synonym, is given in the footnotes of every word which is not to be found in the usual Swahili Dictionaries.

*N.B.* The strophes are usually divided by a semicolon.

8. Tatunga kifungo kwa kukisafi ; nikapange lulu kula tarafi<sup>1</sup>  
Na ina nikite Inkishafi<sup>2</sup> ; kiza cha thunubi<sup>3</sup> kinipukiye<sup>4</sup>.
9. Kitamsi<sup>5</sup> kiza cha ujuhali<sup>6</sup> ; nuru na mianga itathalali<sup>7</sup>  
Nambao kwamba ataamali<sup>8</sup> ; iwe toba yakwe aitubiye.
10. Kima ake<sup>9</sup> kwisa dibaji yangu ; penda kuonya na moyo wangu  
Utwetwe na hawa ya ulimwengu ; hila za Rajami<sup>10</sup> zimughuriye<sup>11</sup>.
11. Moyo wangu nini huzundukani<sup>12</sup> ; likughuriyelo ni yambo gani ?  
Hunelezi nami kalibaini ; liwapo na sura nisikataye.
12. Moyo wangu nini<sup>13</sup> hu'itabiri<sup>14</sup> ? twambe, u mwelevu wakukhitari :  
Huyui dunia ina ghururi<sup>15</sup> ; ndia za tatasi<sup>16</sup> huzandamayeye ?
13. Hunu ulimwengu bahari tesi<sup>17</sup> ; una matumbawe na mangi masi<sup>18</sup>,  
Aurakibuo<sup>19</sup> jua ni mwasi<sup>20</sup> ; kwa kula hasara uhasiriye.
14. Ni kama kisima kisicho ombe<sup>21</sup> ; chenyi mta<sup>22</sup> paa<sup>23</sup> mwana wa  
ng'ombe,  
Endao kwegema humta<sup>24</sup> pembe ; asipate katu<sup>24</sup> kunwa maiye.
15. Au wenga<sup>25</sup> vumbi la mwangaza ; wakati wa yua likitumbuza  
Mwenda kulegema akilisoza ; asione kitu ukishishiye<sup>26</sup>.

<sup>1</sup> Tarafi = nta.

<sup>2</sup> Inkishafi = كشف = revealed, disclosed.

<sup>3</sup> Thunubi = thambi.

<sup>4</sup> Kinipukiye (?), fr. kw-epuka (?).

<sup>5</sup> Kitamsi = kiovu.

<sup>6</sup> Ujuhali = uwinga, fr. جهال.

<sup>7</sup> Ku-tathalali = to shine, brighten up.

<sup>8</sup> Ku-taamali = ku-zingatia.

<sup>9</sup> Kima ake = kisa.

<sup>10</sup> Rajami = the devil Iblis.

<sup>11</sup> Ku-ghuri = ku-hadaa.

<sup>12</sup> Ku-zundukani = to awake.

<sup>13</sup> Nini ? = una nni ?

<sup>14</sup> Kwi'tabiri = ku-taamali.

<sup>15</sup> Ghururi = deceit.

<sup>16</sup> Tatasi = matata.

<sup>17</sup> Tesi = -kali.

<sup>18</sup> Masi = mashaza.

<sup>19</sup> Aurakibuo, fr. ركب = he rode.

<sup>20</sup> Mwasi = adui.

<sup>21</sup> Ombe = wall round mouth of a well.

<sup>22</sup> Ku-ta = kutonga.

<sup>23</sup> Paa = utosi.

<sup>24</sup> Katu = kabisa.

<sup>25</sup> Ku-engu = ku-angalia.

<sup>26</sup> Kushisha = causative of shika.

16. Au enga metu<sup>1</sup> limetukapo<sup>2</sup>; wakati wa yua lilinganapo  
Mwenyi nyota kamba ni mai yapo; kayakimbilia akaya-  
twaye.
17. Chenda akaona mwako wa yua; mai alotaka akayatoa  
Asifidi<sup>3</sup> yambo ila shakawa; ikawa mayuto yasimsiye<sup>4</sup>.
18. Khasaisi<sup>5</sup> zote na matakwao; shida na shakawa likupeteo  
Ni dunia sii<sup>6</sup> uipendao; yenyi thila na makataye<sup>7</sup>.
19. Dunia ni jifa<sup>8</sup> si ikaribu; haupendi mtu ila kilabu<sup>9</sup>.  
Ihali gani ewe labibu<sup>10</sup>; kuwania<sup>11</sup> nambwa<sup>12</sup> hutukiza[i]ye.
20. Kima ina ila ilio mbovu; ulikithiriye<sup>13</sup> ungi welevu  
Ikalifu<sup>14</sup> mno kuta kiwavu<sup>15</sup>; hupa watu ngea<sup>16</sup> ikithiriye.
21. Wangapi dunia waipeteo; wakatalathathi<sup>17</sup> kwa shani lao  
Ikawa sumbuko kwa mazingao; [wa]kaanguka zanda waziumiye.
22. Tandi<sup>18</sup> la maui likiwakuta; wakauma zanda wakiiyuta  
Na dunia yao ikawasuta<sup>19</sup>; ichamba safari muniukiye<sup>20</sup>.
23. Ichamba hayani<sup>21</sup> ndio safari; yakomele tena ya kuu'siri<sup>22</sup>  
Bithaa' ya ndeo<sup>23</sup> na takaburi<sup>24</sup>; mutendele<sup>25</sup> kwangu nishu-  
hudiye.
24. Mvi<sup>26</sup> wa manaya<sup>27</sup> ukiwafuma; na kutubwikiya<sup>28</sup> katika nyama  
Pasiwe mwatami<sup>29</sup> mwenyi kwatama; au muya nena yalikuwaye.
25. Wakazisalimu<sup>30</sup> 'umri zao; hadimu<sup>31</sup> lathati<sup>32</sup> akenda nao  
Pasi mkohozi akohowao; au mwenyi kwenda asirithiye.

<sup>1</sup> Metu = a mirage.

<sup>2</sup> Ku-etuka = to shine.

<sup>3</sup> Ku-fidi = ku-pata.

<sup>4</sup> Yasimsiye = yasimwishilie.

<sup>5</sup> Khasaisi, fr. Ar. **خاص** = was  
characteristic of.

<sup>6</sup> Sii = hii.

<sup>7</sup> Makataye = evil happenings, mis-  
fortune.

<sup>8</sup> Jifa = jumbi.

<sup>9</sup> Kilabu, fr. Ar. **كلب** = a dog.

<sup>10</sup> Labibu, fr. Ar. **لبيب** = intelligent,  
gifted.

<sup>11</sup> Ku-wania = ku-telea.

<sup>12</sup> Nambwa = na mbwa.

<sup>13</sup> Ku-kithiri = to be much, fr. Ar.  
**كثير**.

<sup>14</sup> Ikalifu, fr. kali.

<sup>15</sup> Kiwavu = mbavu.

<sup>16</sup> Ngea = chele = epuka.

<sup>17</sup> Ku-talathathi = to find sweet, to  
take pleasure in.

<sup>18</sup> Tandi = tanzl.

<sup>19</sup> Ku-suta = ku-fukuza.

<sup>20</sup> fr. kw-euka.

<sup>21</sup> Hayani = pl. of haya!

<sup>22</sup> Ku-'usiri = to delay by the way.

<sup>23</sup> Ndeo = swollen headedness.

<sup>24</sup> Takaburi, fr. kiburi = pride.

<sup>25</sup> Mutendele = old Swahili for mume-  
tenqa.

<sup>26</sup> Mvi = chembe.

<sup>27</sup> Manaya = maui.

<sup>28</sup> Kutubwikia = to sink into.

<sup>29</sup> Mwatami = fr. ku-atama = to gape,  
open the mouth.

<sup>30</sup> Ku-salimu = ku-koma.

<sup>31</sup> Hadimu = a breaker, spoiler, de-  
vastator.

<sup>32</sup> Lathati = raha = laza.

26. Zituko zingapo hutanabahi ukanabihika<sup>1</sup> hukunabihi<sup>1</sup>;  
Utaata lini yao safihi<sup>2</sup>? nambia ukomo niusikiye.
27. Hiki ewe moyo kievu<sup>3</sup> changu; hukengeukii<sup>4</sup> nusuha<sup>5</sup>  
yangu.  
Huza akhirayo kwa ulimwengu; ya kuliwa bangu<sup>6</sup> ukhitariye.
28. Nisikia sana nikwambiapo; ruhu<sup>7</sup> enga taa katika pepo,  
Haiziwiliki izimikapo; saa moja hwona izimishiye.
29. Au enga moto kuroromeka<sup>8</sup>; ulio weuni katika tuka<sup>9</sup>  
Pakashuka wingu katika shaka<sup>9</sup>; ikawa kuzima usiviviye<sup>10</sup>.
30. Ewe moyo enda sijida<sup>11</sup> yake; hela<sup>12</sup> tafathali unabihike  
Sheitani rajimi asikuteke; kesho kakuona kuwa kamaye<sup>13</sup>.
31. Hunu ulimwengu utakao; yemale<sup>14</sup> nilipe upendeyao;  
Hauna dawamu<sup>15</sup> hudumu<sup>16</sup> nao; umilikishwapo wautendaye.
32. Hakuwa mtume Suleimani; maliki wa isi<sup>17</sup> na ajinani<sup>18</sup>?  
Ulimfutuye<sup>19</sup> ukamukhini<sup>20</sup>; ikiwa mgine wamtendaye.
33. Watoto wangapi uwaweneo<sup>21</sup>; ikawa yakini kupona kwao  
Sasa nyumba zati<sup>22</sup> ziwatwetweo; katika luhudi<sup>23</sup> iwafun-  
diye.
34. Uwene<sup>24</sup> wangapi watu wakwasi; walowakiwaa kama shamsi<sup>25</sup>  
Wamuluku<sup>26</sup> zana<sup>27</sup> za adhursi<sup>28</sup>; thahabu na fetha wahi-  
ziniye<sup>29</sup>?
35. Malimwengu yote yawatii'le<sup>30</sup>; na dunia yao iwaokele<sup>31</sup>  
Wachenenda zita thao thilele<sup>32</sup>; mato mafumbizi wayafumbiye.

<sup>1</sup> Ku-nabihi = ku-amsha and ku-amka.

<sup>2</sup> Safihi, fr. سافه = foolishness, ignorance.

<sup>3</sup> Kievu = kidevu.

<sup>4</sup> Hukengeukii = hukunigeukii.

<sup>5</sup> Nusuha = entreaties.

<sup>6</sup> Kuliwa bangu = ku-hadaa.

<sup>7</sup> Ruhu = roho.

<sup>8</sup> Ku-roromeka = ku-waka.

<sup>9</sup> Tuka = mashaka (ya mti) = branches, foliage.

<sup>10</sup> Ku-viva = ku-iva.

<sup>11</sup> Sijida = prayer, prostration in prayer.

<sup>12</sup> Hela = haya (enda) not haya (shame).

<sup>13</sup> Kamaye = kama yeye.

<sup>14</sup> Yemale = yambo lema lile.

<sup>15</sup> Dawamu = dayima, milele.

<sup>16</sup> Hudumu, fr. Ar. دوم.

<sup>17</sup> Isi = viumbe.

<sup>18</sup> Ajinani = majini (jins).

<sup>19</sup> Ku-futu = ku-kosa.

<sup>20</sup> Ku-khini = ku-hini = ku-iza.

<sup>21</sup> Uwaweneo = umezoona.

<sup>22</sup> Zati = za tiati.

<sup>23</sup> Luhudi = ufuko = the narrow trench dug to receive the body after the rest of the grave is finished.

<sup>24</sup> Uwene = -e-e tense fr. ku-ona.

<sup>25</sup> Shamsi, fr. Ar. شمس = jua.

<sup>26</sup> Wamuluku = those who possessed.

<sup>27</sup> Zana = akiba.

<sup>28</sup> Adhursi = pembe za ndovu.

<sup>29</sup> Ku-hizini = to store up.

<sup>30</sup> Yawatii'le = yawatii'ye.

<sup>31</sup> Ku-oka = ku-sitawi.

<sup>32</sup> fr. ku-lala (-e-e tense).

36. Wakimia<sup>1</sup> mbinu na zao shingo; na nyuma na mbele ili miyongo<sup>2</sup>  
Wakaapo pote ili zitengo<sup>3</sup>; a'sikari jamu<sup>4</sup> wawatandiyeye.
37. Nyumba zao mbake<sup>5</sup> zikinawiri<sup>6</sup>; kwa taa za kowa na za sufuri<sup>7</sup>  
Masiku<sup>8</sup> ya kele kama nahari<sup>9</sup>; haiba na jaha iwazingiye.
39. Wapambiye sini ya kuteua; na kula kikômbé kinakishiwa  
Kati watizii<sup>10</sup> kuzi za kowa; katika mapambo yanawiriye<sup>6</sup>.
38. Zango za mapambo kwa taanusi<sup>11</sup>; naapa kwa Mungu Mola mkwasi  
Zali<sup>12</sup> za msaji na abunusi<sup>13</sup>; zi tele sufufu<sup>14</sup> zisitawiye.
40. Kumbi za msana<sup>15</sup> ili kuvuma<sup>16</sup>; na za masituru<sup>17</sup> zikiterema  
Kwa kele<sup>18</sup> za waja<sup>19</sup> na za hudama<sup>20</sup>; furaha na nyemi<sup>21</sup> zishitadiye<sup>22</sup>.
41. Pindi walalapo kwa masindizi; walina wakande nawa pepezi  
Na wake wapambe watumbuizi; wakitumbuiza wasinyamaye.
42. Kwa maao<sup>23</sup> mema ya kukhitari; yuu la zitanda na majodori<sup>24</sup>  
Na mito kuwili ya akhadhari<sup>25</sup>; kwa kazi za pote wanakishiye.
43. Misutu<sup>26</sup> mipindi wakipindiwa; yuu la farasha kufunikiwa  
Maji ya marashi wakikukiwa<sup>27</sup>; 'itiri<sup>28</sup> na kaa<sup>29</sup> waipashiye<sup>30</sup>.
44. Ukwasi ungapo na tafahuri<sup>31</sup>; wakanakiliwa<sup>32</sup> ili safari  
Washukiye nyumba za makaburi; mtanga na fusi<sup>33</sup> ziwafusiye.

<sup>1</sup> Ku-mia = to wave = ku-punga.

<sup>2</sup> Miyongo (pl. of mwongo), a group, crowd, of fr. 1 to 10 persons.

<sup>3</sup> Kitengo = baraza of people other than the sultan.

<sup>4</sup> Jamu = wengi.

<sup>5</sup> Mbake = mpia.

<sup>6</sup> Ku-nawiri = ku-ng'ara.

<sup>7</sup> Sufuri = shaba.

<sup>8</sup> Masiku, pl. of usiku.

<sup>9</sup> Nahari = mtana, fr. Ar. نهار.

<sup>10</sup> fr. ku-tia (-zii tense) (?).

<sup>11</sup> Ku-taanusi = to be comfortable.

<sup>12</sup> Zali = zango zile.

<sup>13</sup> Abunusi = mpingo = ebony.

<sup>14</sup> Sufufu (pl. of safu) = rows, ranks.

<sup>15</sup> Msana = indoors.

<sup>16</sup> Ku-vuma (with voices, understood).

<sup>17</sup> Situru = cloister.

<sup>18</sup> Kele = kelele.

<sup>19</sup> Waja = watu.

<sup>20</sup> Hudama = watumwa.

<sup>21</sup> Nyemi = furaha kuu.

<sup>22</sup> Ku-shitadi = ku-zidi.

<sup>23</sup> Mao = malalo.

<sup>24</sup> Majodori = magodoro.

<sup>25</sup> Akhadhari fr. Ar. = green.

<sup>26</sup> Misutu = visutu vikuu

<sup>27</sup> Ku-kukiwa = ku-inikiwa.

<sup>28</sup> 'Itiri = incense.

<sup>29</sup> Kaa = sandali.

<sup>30</sup> fr. ku-paka.

<sup>31</sup> Tafahuri = fr. فخر.

<sup>32</sup> Ku-nakila = ku-gura = ku-hama.

<sup>33</sup> Fusi = kivumbi.

45. Sasa walikee<sup>1</sup> moya shubiri<sup>2</sup>; pasipo zulia wala jodori  
Ikawa miwili kutaathari<sup>3</sup>; dhiki<sup>4</sup> za zionda<sup>5</sup> ziwakusiye.
46. Zitefute zao huwatulika<sup>6</sup>; wasakha<sup>7</sup> na damu huwaitika<sup>8</sup>  
Pua na makanwa bombwe<sup>9</sup> hutoka; haiba na sura zigeushiye.
47. Wasiriye<sup>10</sup> kuwa kula<sup>11</sup> kwa dudi<sup>12</sup>; na kuwatafuna zao jisadi<sup>13</sup>  
> Na mta<sup>14</sup> na tungu huwafisidi; majoka na pili<sup>15</sup> wawatatiye.
49. Nyumba zao mbake ziwele<sup>16</sup> tame<sup>17</sup>; makinđa<sup>18</sup> ya pôpo iu  
wengeme<sup>19</sup>  
Husikii hisi<sup>20</sup> wala ukeme<sup>21</sup>; zitanda matanđu<sup>22</sup> walitanđiye.
51. Mađaka ya nyumba ya zisahani; sasa walaliye wana wa nyuni  
Bumu<sup>23</sup> hukoroma kati nyumbani; zisiji<sup>24</sup> na koti<sup>25</sup> waikaliye.
52. Wana wazipungu wapende zango; na wana wa ndiwa humia<sup>26</sup> shingo  
Wakipija mbawa matungo tungo; ziku<sup>27</sup> na zitati<sup>28</sup> waliwashiyeye<sup>29</sup>.
50. Nyumba kati zao huvuma mende; kumbi za msana zalia  
ng'ende<sup>30</sup>.  
Yalingie vumbi makumbi yande<sup>31</sup>; kuwa mazibala<sup>32</sup> yalisiriye<sup>33</sup>.
53. Ziwanda za nyumba ziwele<sup>34</sup> mwitu; enga matuka na matukutu<sup>35</sup>  
Milango ya ndia yatisha mtu; kwa kete na kiza kilifundiye<sup>36</sup>.
54. Kwamba usadiki kamba mbuwongo<sup>37</sup>; enđa nyumba zao uzinde<sup>38</sup>  
shingo  
Ukita h[w]itikwi ila ni mwango<sup>39</sup>; sauti ya waja<sup>40</sup> itindishiye<sup>41</sup>.

<sup>1</sup> fr. ku-kaa.

<sup>2</sup> Shubiri = the span of the fingers  
(the measurement of the ufuko).

<sup>3</sup> Ku-taathari = ku-oza.

<sup>4</sup> Dhiki = utungu.

<sup>5</sup> Zionda = zidonda.

<sup>6</sup> Ku-tulika = ku-tiririka.

<sup>7</sup> Wasakha = pus, matter.

<sup>8</sup> Ku-itika = ku-yeyuka.

<sup>9</sup> Bombwe = maggot.

<sup>10</sup> Ku-siri = ku-wa.

<sup>11</sup> Kula = chakula.

<sup>12</sup> Dudi = mayongoo.

<sup>13</sup> Jisadi = ziwilliili.

<sup>14</sup> Mta = mchwa.

<sup>15</sup> Pili = piri = puff-adder.

<sup>16</sup> Ziwele = zimekuwa.

<sup>17</sup> Tame = -gofu.

<sup>18</sup> Makinđa = zijana.

<sup>19</sup> fr. ku-angama.

<sup>20</sup> Hisi = sauti.

<sup>21</sup> Ukeme = matayo and mawizillo, or,  
maziwio.

<sup>22</sup> Matanđu = cob-webs.

<sup>23</sup> Bumu = owl.

<sup>24</sup> Kisiji = a small bird.

<sup>25</sup> Koti = a green bird which eats  
dates.

<sup>26</sup> Ku-mia = to nod.

<sup>27</sup> Kiku = a dove.

<sup>28</sup> Kitati = a very small bird.

<sup>29</sup> fr. ku-waka = to build.

<sup>30</sup> Ng'ende = nyenzi.

<sup>31</sup> Yande = ya nde.

<sup>32</sup> Mazibala = yaa = dust, dung.

<sup>33</sup> See note 10 above.

<sup>34</sup> See note 16 above.

<sup>35</sup> Matukutu = tuka kuu.

<sup>36</sup> Ku-funda = to shut in (as in ma-  
wingu yamefungana).

<sup>37</sup> Mbuwongo = mbwa uongo.

<sup>38</sup> Ku-zinda = to turn.

<sup>39</sup> Mwango = echo.

<sup>40</sup> Waja = watu.

<sup>41</sup> = to be cut short.

55. Moyo huyatasa kunabihika<sup>1</sup>; zituko zingapo huya'ithika<sup>2</sup>?  
Hata masikizi<sup>3</sup> ya kupulika<sup>4</sup>; naona kwa haya yafuatiye.
56. Sasa moyo pako tauza<sup>5</sup> nawe; nelezato sana nami nelewe  
Wa wapi wazazi wakuzaawe; nambia walipo kawamkiye.
58. U wapi Ali bin Nasiri; na muamu wake Abu Bakari  
Mwenyi 'Idarusi na Mohodhari; wendelepi kuwe mbonya<sup>6</sup> ndiaye.
57. Mimi nakwambia nipulikiza; wangiziye nyumba za jizajiza  
Zisizo muanga na muangaza; ndio mashukiyo<sup>7</sup> walishukiye.
60. Wapi wakiungu waviza<sup>8</sup> kumbi; na mashekhi mema ya  
kisarambi?  
Walaliye nyumba za vumbi vumbi; ziunda<sup>9</sup> za miti ziwaaliye.
59. Wa wapi ziuli<sup>10</sup> za Pate Yungwa; wenyi nyuso 'ali<sup>11</sup> zenyi mianga?  
Wangiziye nyumba za tanga tanga<sup>12</sup>; daula na 'ezi iwaushiye.
61. Kwa lina mabwana na mawaziri; wenda na makundi ya 'askari  
Watamiwe<sup>13</sup> na-ti za makaburi; pingu za mauti ziwafuliye.
62. Kwa lina makadhi wamua<sup>14</sup> haki; wahakiki zuo wakihakiki  
Waongoza watu njema tarikhi; wesiwe<sup>15</sup> kwa wote waitishiye.
63. Aimi<sup>16</sup> wa wapi wake zidiwa<sup>17</sup>; zituzo<sup>18</sup> za mato masiza<sup>19</sup> ngowa<sup>20</sup>?  
Wasiriye wote kuwa mahuwa<sup>21</sup>; sasa ni waushi<sup>22</sup> waliushiye.
64. Moyo nakwambia ya watu sao<sup>23</sup>; kalamu ya Mngu iwapeteo,  
Nawe wayakini kuwa kamao<sup>24</sup>; ao una yako uyashishiye?
65. Moyo taadabu sipeketeke; ata ya jauri haki ushike,  
Wendo wachokoka<sup>25</sup> nawe [h]wokoki; moto wa jahimu<sup>26</sup>  
usikutwae.
67. Siku ya maini ndani kuwaka; na paa<sup>27</sup> za watu kupapatuka....
68. Ukimbiliepi<sup>28</sup> pa kukushika? mbonya malijaa<sup>29</sup> nitagamiye<sup>30</sup>.

<sup>1</sup> = awakened.

<sup>2</sup> Ku-wa'ithika = ku-zingatia = ku-fahamu.

<sup>3</sup> Masikizi = masikio.

<sup>4</sup> Ku-pulika = ku-sikia.

<sup>5</sup> Ku-za = ku-uliza.

<sup>6</sup> Mbonya = nionya.

<sup>7</sup> Mashukio = place of descent.

<sup>8</sup> Ku-viza = ku-ongeza.

<sup>9</sup> Kiunda = board with which body is covered in grave.

<sup>10</sup> Ziuli = maua.

<sup>11</sup> 'Ali = high (Ar.).

<sup>12</sup> fr. mtanga.

<sup>13</sup> fr. ku-atama.

<sup>14</sup> fr. ku-amua.

<sup>15</sup> Wesiwe = wameamkuliwa

<sup>16</sup> Aimi = mimi.

<sup>17</sup> Zidiwa = kama ndiwa.

<sup>18</sup> Kituzo = arresting.

<sup>19</sup> fr. ku-isa (isha).

<sup>20</sup> Ngowa = matakwa.


<sup>21</sup> Mahuwa = marehemu.

<sup>22</sup> Waushi = people who have flown away (uka = ruka).

<sup>23</sup> Sao = hao.

<sup>24</sup> Kamao = kama wao.

<sup>25</sup> fr. okoka.

<sup>26</sup> Jahimu, fr. Ar. 

<sup>27</sup> Paa = utosi.

<sup>28</sup> Ukimbiliepi = utakimbia wapi?

<sup>29</sup> Malijaa = matagamiwa.

<sup>30</sup> Ku-tagamia = ku-egema.

69. Tafakari siku ya kwima<sup>1</sup> kondo; yaku'aridhiwa<sup>2</sup> kula kitendo  
Pindi mathulumu<sup>3</sup> atapo ondo<sup>4</sup>; achamba Ya Rabi namuwa<sup>5</sup>  
nae.
70. Namuwa na huyu, menithilimu; kwa hukumu yako ilio nyumu<sup>6</sup>—  
Mngu jabari<sup>7</sup> akahukumu; amtendeleo amlipiye.
71. Na malipwa yao wathilimua; si thahabu timbi si yakufua,  
Fedha hawatwai na wangapoa; ila hasanati<sup>8</sup> ni malipwaye.
72. Aso hasanati wala thawabu; hufungwa kitaya<sup>9</sup> kama rikabu<sup>10</sup>  
Akatwekwa thambi thamaghusubu<sup>11</sup>; akambiwa Haya mtukuliye.
73. Moyo tafakari ya jahanamu; wenyi silisiya<sup>12</sup> na azimamu<sup>13</sup>  
Pindi ya Daiyani<sup>14</sup> akiukimu<sup>15</sup>; unene labeka niitishiye.
- [74.]\* Uye ukivuma na kuta panda<sup>16</sup>; ukita sauti kama ya punda  
Mjani<sup>17</sup> akupe sura za yonda; ndimi<sup>18</sup> na ziyali<sup>19</sup> zimtatiye.
- [75.] Kuna na hawia<sup>20</sup> pulika sana; ni moto mkali hau makina<sup>21</sup>  
'Asi angiapo hula kitana<sup>22</sup>; huona pumuzi zimsiziye.
- [76.] Moto wa sai'ri<sup>23</sup> ufahameto; ni moto mkali katika nyoto<sup>24</sup>  
Ni mngi<sup>25</sup> wa moshi na mitokoto<sup>26</sup>; majoka na pili waikaliye.
- [77.] Na moto wa latha<sup>27</sup> nao pulika; ukitiwa mara huwa kuwaka  
Huona manofu<sup>28</sup> yakikwambuka; waona ziungo ziungushiye<sup>29</sup>.
- [78.] Fahamia tena siyo<sup>30</sup> hutama<sup>31</sup>; motowe muashi na kuguruma  
Huvunda mifupa hupisha nyama; bongo na wasakha limshu-  
shiye.

<sup>1</sup> Kwima = ku-simama.

<sup>2</sup> Ku-aridhiwa = ku-arifu.

<sup>3</sup> Mathulumu = tyrants.

<sup>4</sup> Ku-ta ondo = ku-piga magote =  
ku-shitaki.

<sup>5</sup> Namuwa = hukumu.

<sup>6</sup> Nyumu = -kali.

<sup>7</sup> Jabari = bila kifano.

<sup>8</sup> Hasanati = thawabu.

<sup>9</sup> Kitaya = bit (bridle).

<sup>10</sup> Rikabu = a riding animal.

<sup>11</sup> Maghusubu = oppressor.

<sup>12</sup> Silisiya = chains.

<sup>13</sup> Azimamu = ugwe.

<sup>14</sup> Daiyani = a name for God.

<sup>15</sup> Ku-kimu = ku-amkua.

<sup>16</sup> Panda = gunḍa.

<sup>17</sup> Mjani = a wrong doer (distinguish  
from mjane (Kimv.) = mtumbwa  
(Kiam.)).

<sup>18</sup> Nḍimi = pl. of ulimi.

<sup>19</sup> Kiyali = spark.

<sup>20</sup> Hawia = one of the seven hells,  
viz. (i) Jahanamu, (ii) Jahimu,  
(iii) Hawia, (iv) Sai'ri, (v) Latha,  
(vi) Hamimu, (vii) Hutama.

<sup>21</sup> Makina = makini.

<sup>22</sup> Kitana = sumbuko.

<sup>23</sup> Sai'ri = one of the hells just men-  
tioned.

<sup>24</sup> Pl. of moto.

<sup>25</sup> Mgi = mwingi.

<sup>26</sup> Mitokoto, fr. ku-tokota.

<sup>27</sup> Latha = one of the hells.

<sup>28</sup> Manofu = joints of meat.

<sup>29</sup> Ku-ungua = to disjoint, cut joints  
apart.

<sup>30</sup> Siyo = hiyo.

<sup>31</sup> Hutama = one of the hells.

\* See on these §§ [74] to [78] the note at the end of the Translation.

# MOMBASA RECENSION OF THE INKISHAFI

BY REV. W. E. TAYLOR

## ABBREVIATIONS

AL.	=another reading.
VL.	=various authority or reading.
S.	=South, Southern. (S.V. =version obtained at Mombasa.)
N.	=North, Northern. (N.V. =Captain Stigand's, obtained in the Archipelago.)
A. or Auth.	=Authority or Authorities.
Ar.	= Arabic.
wd.	=word or would.
Ngoz.	=Ki-ngozi (Ki-ngovi.)
pf.	=perfect.
alt., alt. l.	=alternative, alternative reading.
Mv.	=Mombasa, Mombasa language or Kimvita.
usu.	=usual, usually.
mod.	=modern.
perh.	=perhaps.
ad loc.	=at the place referred to.
fr.	=from.
cf. or cfr.	=compare.
sc.	=meaning.
w.	=with.
lit.	=literal, -ly.
prob.	=probably.

## PRELIMINARY NOTE ON THE MOMBASA RECENSION

This Mombasa Text is the outcome of a careful and deliberate revision spread over many years of the original Arabic-character copy obtained for me in 1885 by the celebrated Mwalimu Sikujua II. The original transcription was made by the help of the learned in such matters among my friends,—native scholars and authorities like the Sheikh Mohammed bin Ahmad, “li-Mambasii,” meaning Descendant of the ancient royal family spoken of under the name of “the Kings of Mombaza” by the poet Milton (see Introduction), who

were dispossessed by the Portuguese after their conquest of the coast at the end of the fifteenth century. Then his almost equally able son Bwana Hemedi, with Mwalimu Sikujua, the poet, who procured a text for me; another special revision was made, if I remember rightly, by Bwana Sa'id bin Khamis, Bwana Husein bin Khamis el Mandhiri, and the Kādhi (then Sheikh) Buruhani bin 'Abd-il-'Aziz ibn 'Abd-il-Ghani, el-Amawi (Omeiad of The Kureish). Other general authorities were the latter's able father, Kādhi of Zanzibar before him, and Ayubu bin Salim el Mazru'i, of T'akaungu, now I think of The Mrima, also Bwana Majidi bin 'Ali el Mandhiri; besides Bwana Rāshid bin Su'ūd, and the Mwalimu now Kādhi al-Ghazzālī, and others too numerous to mention. All the names given are those of acknowledged authorities in their own country. The first-mentioned, looked up to by all, is the authority for the distinction drawn in the Introduction between the three leading Dialects of the different zones of Swahili—Lamu, Mombasa, and Zanzibar, as media for Poetry, Prose, and Trade jargon respectively.

It will be noted that the N. Text lacks the first seven stanzas of the complete Poem preserved in this Mombasa Recension, a defect which seems at first sight to be atoned for by the presence of the five §§ [74]–[78] and of the three §§ on the Mirage, §§ [16]–[18], eight stanzas in all. Eliminating these last, the Poem totals seventy stanzas. The loss of the introductory stanzas is explicable by the fact that the ancient poetry of this stamp was written on *rolls*, of which the outer layers became the first to perish. It is seldom that a MS. of any age is found in such good condition as is that of the Utenzi of Liongo, which I secured in 1884, now at the British Museum, but its outer part has of course suffered more than the rest of the long roll. The stanzas on the Mirage I have ventured to include and revise on my own authority, though I am still doubtful if they formed part of the original, since the complete number of stanzas in the perfect Poem would hardly be an odd number, and "70" is a number that would appeal to the oriental and the native mind alike. (See also for a superfluous stanza in S. MS. the note on § 12.)

## PRELIMINARY NOTES TO THE MOMBASA TEXT

1. **Phonetics and Prosody.** The Swahili *Spelling* appropriate for the Kimvita Dialect as used at Mombasa. **d** and **t**, "cerebrals," but with less of the "r" or trill in them than at Lamu, etc.; *these* letters in all words in which they figure are pronounced in the South, at Zanzibar etc., exactly the same as at Mombasa, namely on the fore palate with the upper edge of the blade of the tongue; **d** and **t**, dentals, pronounced with the tip of the tongue on the teeth: *these* are pronounced exactly the same to the North, at *Lamu*, etc., as at Mombasa. **dh** and **th**, the Arabic **dhâd** and **thâ**. The effect of these is easily heard in the *modifying* of their following vowel sounds, especially of the â's which succeed them, when the words in which they occur are pronounced as is usual in the Arabic style. Their related consonants exhibit the same peculiarity, e.g., both **dh** and **ṣ** (ض and ص) modify the a following to become in sound nearly as o, thus **ṣala** (*prayer*) is **ṣâla**, nearly; and **dhamini** is nearly **dhâmini**; so the palatal Arabic sounds **th** and **ṭ** (ط and ظ) make a broad â also, e.g., **thâhiri** (*distinct*) and **ṭâhiri** (*circumcise*). The difference between **dh** and **th** is partly that **dh**, like **ṣ**, involves a guttural effort, the chords of the glottis being made vibrant to yield a chest resonance at the moment of voice production, in the same "pose" as for the gutturals **kh** and **gh**, which have a similar effect on the vowels *they* introduce; partly that, while **th** is a palatal sound consonant pure and simple, the **dh** is a composite sound, produced with the upper blade upon the palate, and with the side laid along the upper jaw teeth on the left. The **gh**, the **q** or **ḳ** (ق) and the **r** and **ṣ** have a similar broadening effect. **dh** (ذ) and all the remaining consonants, including the 'ain (ع) when it is used at all as in proper names like 'Ali, 'Athmān, do *not* broaden their succeeding vowel sounds: thus **dhâṭi**, not **dhâṭi**<sup>1</sup>. *N.B.* Persians and Hindis neglect this in their own speech, and the former make all long a's â, like "awe." If the **dh** and **th**

<sup>1</sup> The only word in which l has a broadening influence upon the vowel it precedes is **Allâh**. It is, said my teacher, as if the tongue made a prostration in prayer in the effort to pronounce a Name so holy. But **Billâhi**, **Bismillâhi**, not **Billâhi**, etc.; because of the i in the preceding syllable.

and **s**, and **kh** and **gh**, etc. are reduced as often by the "illiterate" to **dh** (= the *th* in English "then") and **s** and **h** (or **g**), etc., then there is no modification of the pure vowel system **a**, **e**, **i**, **o**, **u**; **ā**, **ē**, **ī**, **ō**, **ū**; in the Swahili of Mombasa (or even of the South as far as I am aware). Here note *The Accent*. The vowels are rather lengthened at the accented syllable than stressed, the emission of *voice* as contrasted with *breath* being kept up in an even "pressure" throughout. 'Ain (ع), **h** (ح), and ' (') are the Arab sounds least usually heard in Swahili.

The explosive consonants **p'**, **ch'**, **k'**, **t'**, **t'**, differ from the smooth or non-explosive type of the same letters in the increased force of the breath, which is supplied *from out of the mouth* cavity, not from the chest; they *always* represent a suppressed **n** before the letter aspirated—a matter of grammatical importance in the case of initials; and they correspond respectively, being *breath* consonants, to the "blends" made with the corresponding *voice* consonants by the letter **n** to form respectively **mb**, **nj**, **ng**, **nd**, **nd**. [Note: There is also a blend **mv** as in **Mvita**, a dissyllable; and in **Jomvu** (**Jo-mvu**).] **ng'** is the sound in the words *Göttingen*, *Nghad* (Welsh), and *singing*, when the latter word (still pronounced in the ordinary way) is divided, not as *sing-ing*, but as *si-ning*; this is to be contrasted carefully with the *blend* **ng** without the apostrophe above mentioned.

Also note: The marks **ḍ** and **ṭ** for the "cerebral" **d** and **t** introduced by Captain Stigand for the *Lamu*, etc., Dialects, while they draw attention to the exaggerated "trill" which in those Dialects accompanies them both, but especially the **ḍ**, are not necessary when the Mombasa system above noted is used. Therein every **d** and **t** *not* marked as dental (**ḍ** and **ṭ**) is admittedly cerebral, *i.e.*, pronounced as above explained, and when it occurs in *Lamu*, etc., is merely pronounced in the exaggerated *Lamu* way. This **d** and **t** is the Bantu consonant proper; the dental **ḍ** and **ṭ** of Mombasa while found in the roots of pure native origin are the true *Arabic* sounds, and are always heard in the more modern words derived from the Arabic when spoken by the "cultured" in whatever zone. Apart from the Arabic loans, the other words in which at Mombasa the dental **ḍ** and **ṭ** occur include those which exhibit **j** and **ch** respectively at Zanzibar. From the above considerations the "Centrality" claimed for the Mombasa Dialect in the Introduction may be further

established. [See also my Preface to the *Mombasa Swahili Grammar* of Mrs Burt, S.P.C.K.]

The "Cerebral" pronunciation of both the *r* and *l* at Zanzibar and in the South (with the fore-edge of the tongue slightly raised against the fore front palate, and so bearing a relation to the Bantu *d* and *t*), easily explains the confusion so often arising between those sounds in the Southern Dialects, where at one moment you seem to hear *r* and at another *l*.

*m'* and *n'* in poetry as in ordinary speech make separate syllables; thus *m'vi*, *n'de*; it is not necessary to write the (') except to distinguish from the *blends* *mb*, *nd*, etc. *ll* is seldom separated thus *l'l*, yet in some words it is so separated, as in *Bisumil'lahi*, where the first of the *l*'s is dwelt on to make the *fourth* syllable of the six of which the word is composed. (See the *Mombasa Text*, Stanza 1.) In Swahili prosody every vowel is given its separate full value. There are no diphthongs in the Central (*Mombasa*) and Southern groups generally.

2. *Prosody of the Poem.* The metre and rhyme-system of the appended Translation are intended to convey some idea to the English ear of what is (to the Swahilis!) the somewhat archaic cast of the original; but in the Swahili (what answers to) the tonic accent, falling on the penultimate syllable of each word, is necessarily sometimes distinct from the modulation of the rhythm. This rhythm with the rhyming may be thus tabulated:

Aimi wa wapi || wákazindíwá,  
Zítuzo za mató, || wásizá-ngówá!  
Wáširiye, wot'é || kúwa máhúwá;  
Léo ni waúshí || wáliúshíyé.

The last syllable of each stanza is invariably of the same strict rhyme *-ye* (which in most cases has to be transliterated as *-e* though written *-ye* in the Arabic script) throughout the Poem. In the Translation the letter *-r* has been chosen for the last letter of the final syllable; and the unusual metre and accentuation is an endeavour to render the effect of the Poem *mutatis mutandis* as above.

3. *Permanency of Dialect.* It is very important to note that the changes have been naturally very much slower and always inconsiderable in those Dialects where the literary and poetic genius

and the pure taste of the people have had such play as certainly till lately has been the case in the Mombasa (Central), and Lamu, and some other *Northern* Dialects. The War of Extermination waged against the Arab "squirearchy" and their leisured entourage by the colonising European Powers, with the growing influence of the often too unsympathetic Resident Alien, have introduced as a necessary sequel an alteration in this respect, and the mass of "**Ushuhuda**" (Native Authority which in Swahili is or was the standard *poetry*) has in consequence become thinner and so less efficient as a conservative factor. However, where genius exists, genius will out; and we may now hope for a revival in Swahili of all that is strong, while with the introduction of modern conditions the merely pedantic element once so assertive in its tendency to segregation of dialects becomes out of date. Simultaneously, however, with the gradual "drying up of the Euphrates" of the native classics, a new conservational element is becoming operative in the increasing effect of the Bible Translations, which, in all the important languages of the world where a regular, popular, use of Scripture has obtained, have had the steadying effect of a sheet anchor for grammar, vocabulary and style amidst the ever-changing currents of the fashions of speech.

## INKISHAFI,

kama ilivyopokewa Mvita huku katika manukuu° ya kale na huku kwa midomo ya wenyeji wat'u wa maana, wazoevu wa mambo ya ushairi wa kale.

1. Bisumil'lahi niikadimu || hali ya kupenda kuinathimu || Na arahamani niirasimu || noe° arahimu nyuma ikae.
2. Noe na° him'di nitangulize || alo mdasisi asiongeze || akamba him'di niitushize || katangaza 'ila asiondoe.
3. Kwimakwe kuisa kutabalaji || ikatoza anga kama siraji || šala na salamu niidirihi || t'umwa Mohamadi nim'šalie—
4. Nalize° thamma banu Kinana || na šahaba wane wenyi ma'ana || nišaliye wot'e ajuma'ina || šala na mbawazi° ziwaalie°.
5. Allāhumma° Rabba mkidhi-haja || nišaliye t'umwa aliyekuja || nitawahidi Maula wa waja || ukitusomesha tafusirie.
6. Kwimakwe kuisa kuzikamili || him'di na šala hizirātili || niyathihirishe yangu mašali || ambayo moyoni nikušudie;
7. Makušudi yangu nda kudhamiri || ya kutunga koja kulidawiri || mivazi miwili ya kukhitari || makinda ya lulu nyuma nitie.
8. Nitunge kitungo kwa kukiřafi || nikipange lulu kulla țarifi || na ina nikite IN'KISHAFI || kiza cha dhunubi kineukie°.
9. Kitamishwe kiza cha ujuhuli, || nuru na mianga ite thalali°, || na ambao kwamba huřaamali° || iwe toba yakwe aitubie.

The Title. ° **manukuu**, by elision of **l** from Ar. **nařala mankūlun**. Important as indicating that an **l** is *primitive* in Bantu roots, and its presence bespeaks the Dialect, in which such **l**'s are found, as presenting an older and *not* a more modern form of speech.

§ 1° Here the original Kingozi reading demanded by the metre must have been **noe arahimu** (الرحيم) which accordingly I have restored for **nandike rahimu**. Cp. **arahamani** above *with* the article. (N.B. I have used no diacritical points in the text for Arabic loan words, where the letters are not carefully pronounced. Hence, **himdi**, **Mohamadi**, without the **h**, etc.) (**kuoa**=write. Ngozi.)

§ 2° In S. MS. the reading is **nandike** (= **niandike**) but here also from similar considerations I have restored **noe na**; the conjunction **na** is evidently required, while **nandike** leaves no room for it in the metre.

§ 4° = **niweneze**. ° This from MS. and verbal information, **n**. from **ku-awaza**; AL. **namba wazi**=**sifti**. ° = **ziwaenee**.

§ 5° This and the following word are so spelt in the MS. but the consonants are all pronounced single in Swahili with short vowels, but the first word is exceptionally accented, with stress on every syllable.

§ 8° **kineukie**, from **ku-euka**; because **ni** with following **e** may elide its **i**, but may *never* become **ni-**; **kiniukiye** therefore as in N. Text wd. if correct be from **ku-uka**, not from **ku-euka**.

§ 9° AL. **ite laili**=cast out the night. **thalali**=mists, etc. °=**kuzingatia**, =exactly, Gr. **μετάνοια**; **toba**=**μεταμέλεισθαι**; **majuto** (**mayuto** § [17])=**μεταλγείν**.

10. Kwimakwe kuisa diibaji yangu || p'enda kuonyana na moyo wangu : || utwetwe ni hawa za malimwengu ; || hila za rajimi ziughurie.
11. Moyo wangu ni-ni ? huzundukani ? || likukuliyeo hela n nini ! || Hunambii kwani, halibaini, || liwapo na şura° nisikatae ?
12. Moyo wangu ni-ni ? hu'tabiri ? || twambe, u mwelevu wa kukhitari. || Hujui dunia ina khatari ? || ndia za t'ata si huzandamae ?°
13. Suu ulimwengu, bahari t'esi, || una matumbawe na mangi masi, || aurakibuo huyo ni mwasi, || kwa kulla khasara ukhasirie.
14. Unga ja kisima kisicho ombe, || chenyi mtambaa° mwana wa ng'ombe || endao kwegema humta p'embe || kati asipate kunwa maie.
15. Au linga vumbi la muangaza || wakati wa yua likitumbuza, || mwenyi kulegema akilisoza || hakioni kitu akishishie°.
- [16.] Au linga metu limetukapo || wakati wa yua lilinganapo || mwenyi nyota 'kamba ni mai yapo— || kiyakimbilia akayanwae° ?
- [17.] Chenda akaona mwako wa yua, || mai alotaka akayatoa, || asifidi yambo illa shakawa || ikawa mayuto yasimsie.
- [18.] Khasaisi zot'e za matakwa°, || shida na shakawa likupeteo, || ni dunia sii uipendao || yenyi nyingi° dhila na makatae°.
19. Dunia ni jifa, siikaribu || haipendi mt'u ila kilabu. || i hali gani, ewe laibu, || kuwania na mbwa zitukuzie° ?

§ 11° = *lina ndia*.

§ 12° In a S. MS. stanza § 31 occurs twice, both here after § 12 and in its place there in precisely the same form. Note that and § 13 begin with the same words, *Suu ulimwengu*.

§ 14° I have left *mtambaa* according to the S. MS. and Auth. but prefer *mta-paa* from *ku-ta paa* (Intensive form of *upaa*) as if "thrusting out the shaggy mane" (tossing it). Through corruption this may be the philology of the word *mtamba*.

§ 15° *akishishiye*, so S. MS. and A.'s., though *ukhasirie* in these in § 13 (for *yukhasirie*?), or is it 2nd person by a sudden change to the personal appeal. Note: In Lamu, etc., *u-* has often to do duty in both 3rd and second persons singular, though *yu-* of course is the original form of the prefix in all Swah. dialects.

§ 16° See Prelim. Note, second paragraph, and on § 16 in the Translation.

§ 18° *matakwa°*, the S. form correctly wd. be *matakwayo*; however as indicated these three stanzas may not be of the original poem. ° This word is supplied for the hiatus in the rhythm here. ° *makatae* = *makata-yakwe*, and may mean, "with its [unfolding] leaves" (vicissitudes): or (*-kat'a*) lit. "cuts," = bargains, shrewd turns. ° These three stanzas §§ [16]–[18] have been amended conjecturally from the N. V.

§ 19° S. MS. has here, *kuwania namba situkuzie* which S. Auth. explains: *namba* = *ati*! ("I say!"); *kuwania situkuzie*, "I have not tolerated = do not endure, to embrace, or, to contend for (it)."

20. Ma'a una 'ila iliyo mbovu : || ulikithiriye ungi welevu ; || ni k'avu mno, k'uta kiwavu °; || hupa wat'u ghaitha °, ikithiriye °.
21. Wangapi dunia waipeteo || walotadhaludhi ° kwa shani lao, || ikawasumbika ° kama zioo || wakafa na zanda waziumie !
22. Tanzi la mauti likawakota ° || na kuuma zanda na kuik'ata, || na dunia yao ikawasuta, || ikamba "Safari, muiukie !"
23. Ikamba "Hayani ! ndiyo safari ! || Ikomile tena ° yenu 'usiri. || Bidha'a ya ndeo na takaburi || mtenzile kwangu, nishahadie !"
24. Mvi wa Manaya ukawafuma, || na kutopekea katika nyama ° || pasiwe mwatami mwenyi kwatama, || au mwamba "Nini ! zalikuwae !"
25. Wakazisalimu 'umri zao, || Hadimu-ladhati ° akenda ° nao, || pasi mkohoji akohoa, || aula ° mwambiwa asiridhie.
26. Zituko zingapo hutanabahi || ukanabihika hikunabihi ? || wamba hata lini ya usafihi ? || nambia ukomo niusikie.
27. Hiki ! ewe moyo, kievu changu ! || hukengeukii nuşuḥa yangu— || huza akherayo kwa malimwengu ? || Ya kulewa bongo ukhitarie ? °
28. Nisikia sana nikwambiapo : || Roho inga taa katika p'epo, || haimulikani ° izimikapo, || sa'a huiona izimishie.
29. Au inga moto kuroromoka ° || ulio weuni katika shaka, || pakausha wingu katika kwaka, || ikawa kuzima usififie °.
30. Ewe moyo wangu, sihadaike ! || hela tafadhali unabihike ; || Shetani rajimi asikuteke || aonapo kesho k'uwa kamae !
31. Suu ulimwengu uupendao || emale ni lipi ulitakao ? || hauna dawamu, hudumu nao ! || hela upwewepo wautendae ? °

§ 20 ° kuta kiwavu = kupiga kikumbo, to smite under the ribs, and so to deal a "knock-out" blow. k' = ni k. ° ghaitha, or there may be conjectured for hupa wat'u ghaitha, hupa mat'ongea, —have treacheries bestowed for their reward. ° See on other emendations § [18]. The last eleven syllables read in S. MS. and by S. Auth. as the corresponding line in § 13. The text here is put conjecturally by the help of the N. Version.

§ 21 ° N.V. walotaladhudhi from Ar. form تَلْدُدُ; but the text is as S. MSS. and Authorities. ° "Caught," now rather as in a trap or snare, etc.

§ 22 ° "Strangled," Swa. Auth. S. MS.

§ 23 ° This wd. tena S. MS. omits by error, but is inserted from good S. Auth.

§ 24 ° = kuzama kabisa. ° AL. S. wala mwambiwa asiridhie.

§ 25 ° هَادِمُ اللَّذَاتِ = "Smasher of Delights," Ar. synonym of Death.

° wakenda, by slip, in S. MS. ° MS. wala: but mwambiwa is never read except as a trisyllable.

§ 27 ° Ya kulewa bongo ukhitarie? Here substituted for S. MS. which reads Shetani Bilisi [Ibilisi] akughurie.

§ 28 ° S. Auth. haina muanga tena. AL. S. haisiwilliki.

§ 29 ° uwakao sana kwa mahindo. ° kuzima taratibu moto, i.e., "and not merely die down slowly."

§ 31 ° In MS. of S. this identical stanza here and also after § 12.

32. Hakuwa mtumwi Sulaimani° || maliki° ya insi° na ajinani, || ulimfutue° ukamkhini || —awapo mngine wamrushae!
33. Watoto° wangapi uwaweneo || ikawa yakini kumbona kwao, || sasa nyumba za-t'i ziwatweteo || katika lihadi° iwafusie.
34. Uwene wangapi wat'u wakwasi || walowakiwaa kama shamsi, || wamiliki zana° za adhirasi°, || dhahabu na fedha wahuzinie.
35. Ulimwengu wao uli t̄aili° || na dunia yao ili akali! || wakenenda vitwa vya ufidhuli° || mato mafumbi walifumbie.
36. Wakimia mbinu na zao shingo, || na nyuma na mbele° ili misongo || wakaapo pot'e ili vitengo || asikari wema, wawatandie°.
37. Nyumba zao mbak'e° zikinawiri || kwa taa za k'oa na za şifuri; || masiku yakele kama nahari; || haiba na jaha iwazingie.
38. Zango za mapambo na faanusi || naapa kwa Mngu Mola mkwasi || zali za msaji na abunusi || zetee° şufufu zisitawie.
39. Wapambie şini° za kuteua || na kula kikombe kinakishiwa° || kati watizie kuzi za k'oa || katika mapambo yanawirie.
40. K'umbi za misana zilikivuma || na za° masituri, zikiterema || k'elele za waja na za khudama; || furaha na nyemi zishitadie.

§ 32° Ordinary pronunciation to-day **Selemani**. ° S. MS. **millki**. ° ns as a blend w. only slight trace of the n; Hebrew **enosh** = frail man. ° = **walimpotea**, S. Auth. **uli**- corrected from S. MS. being an evident error. The subject is **ulimwengu**, "the world," *not insi na ajinani*.

§ 33° **mtoto**, cp. Old Engl. signif. of "child" = prince, and the original signification of the now so common Swah. wd. **mtoto**, "boy" or "child," *i.e.*, offshoot; from **ku-ta** (Ngez.); cp. Engl. "scion," "imp." ° **lihadi**, either the lateral niche made in the graves of Moslems, or the bier-frame laid therein. See note on Trans. *ad loc.*

§ 34° AL. S. **zina** (= **hazina**, S. Auth.), another, **zani** in same sense. ° AL. S. **idharusi**.

§ 35° AL. **Malimwengu yot'e yawatĩlle Na dunia yao iwaokele**, where **oka** = **kusitawi**, "All's well with them." Prob. an ingenious reading of good Swah. sense into the Arabic of the original script! But so it would not so well fit in with the next line. The S. Auth. comment on line 1 is, **mambo makubwa, umri mchache** = *ars longa, vita brevis*. ° **zitwa zao zilele**. Both these readings are recognised by S. Auths. One S. Auth. explains the alt.l. by saying "**Wewe wenda na kitwa kimelala—kwa sakara, jamali na afa**" = they march along in a stupor of self-satisfaction. See Trans. note *ad loc.*

§ 36° "1" retained in S. instead of N. **mbee**. ° AL. S. **wawatatie**,

§ 37° S. MS. **p'weke** (*sic*) or **pweke**; text as two S. Auths. and also N. MS. = well-built. **mbak'e** = fr. **kuwaka**.

§ 38° **zetee**, S. Auth. = **zimekuta** (stem -TA = "put forth") **safu-safu**. -TA with prosthetic I- or E-; see § 69 **etapo ondo** = **aitapo ondo**; here **zetee** then prob. for **zietee** (or -tele) old pf.

§ 39° I find a variant, apparently thus: **Wapambe ni siti za kuteua**, of which the authority is doubtful. ° **ki** = participle-adjective, supplying **ni** from previous clause.

§ 40° AL. S. and N. MS. here **nana** = "ladies," Eng.

41. P'indi walalapo kwa masindizi || wali na wakandi na wabembezi° ||  
na wake wapambe watumbuizi || wakitumbuiza wasinyamae.
42. Kwa maa° mema ya kukhitari || juu la vit'anda na magodori ||  
na mito kuwili ya akhidhari || kwa kazi ya p'ote wanakishie.
43. Misutu mipinde wapakindiwa || juu ya firasha kufunikiwa ||  
mai ya marashi wakikokewa° || 'itiri nakawa° waipashie.
44. Ukwasi ungapo na tafakhari, || wakanakiliwa ili safari, ||  
washukie nyumba za makaburi || fusi na fusizi liwafusie°.
45. Sasa walalie mji° shubiri || pasipo zulia wala guduri; || ikawa  
miwili kutaathari, || dhiiki ya kaburi iwakusie.
46. Zitukuta° zao hutuulika,° || usaha na damu zatuzika, || p'ua  
na makanwa bombwe° hushuka; || haiba na shura zigeushie.
47. Wasirie wot'e kula kwa dudi || na mtwa na t'ungu huwafisidi ||  
na kuwatafuna zao jasidi°, || na nyoka na ng'ge wawata-  
tatie.
48. Nyuso memetufu zikasawidi || launi ya dubi au kiradi; ||  
ziambatishie zao jilidi || mifupa na nyama ikukutie.
49. Nyumba zao mbek'e° ziwale t'ame, || makinda ya nyuni juu  
yengeme; || husikii hasi wala ukeme, || zitende matandu  
yalitandie.
50. Nyumba-kati zao huvuma nyende°; || k'umbi za msana hulua  
mende, || yangilie vumi makumbi ya-nde; || kuwa mazibaa°  
yamesirie°.
51. Madaka ya nyumba na° zisahani || sasa walalia wana wa  
nyuni; || bumu hukoroma kati nyumbani, || zichigi na k'uyu  
wailalie.

§ 41° N. Auth. *wapepezi*, people fanning with fans.

§ 43° So S. Auth.; S. MS. has *wakik'okewa*=*wakimwaiwa*, or *wakik'akiwa*. ° "precious," N. Auth. has *na kaa* with an explanation of *kaa* as "sandal wood."

§ 44° *Fusi* and *fusizi* verbals from *fuka*, the latter form from *ku-fusiza*. The expression *fusizi* is used to signify, "a heap of made-earth," as the mound of a castle-keep. A.L. N. *mtanga* na *fusi ziliwafusie*.

§ 45° N. MS. *walikee mui*.

§ 46° *Zitefute*, N. MS. ° N. Auth. *huwatulika*; two Sw. Auth. and MS. as here and explain=*zabomoka*, *zemonyoka*. ° S. Auth. *mbwe-mbwe*; S. MS. *mbombe*; the usu. wd. is *bombwe* as here.

§ 47° N. MS. *jisadi*. S. MS. order of lines in this § is *a, c, b, d*.

§ 49° *mbek'e* or *mbeke* (from *weka*); S. MS. also, *mbak'e* (from *waka* or *aka*); or *p'eke*, S. MS. and S. Auth. (from *paka*). Respectively, "pukkah"; stone-built; whited. It is hard to decide the original reading.

§ 50° *nyende*=mod. *ch'enene*, cricket. ° *mazibaa*, another case of the 1 dropped from the primitive form; the Ar. *mazbalah*=Swah. *jaa*. See note on Title. ° So S. MS.; last line recited by S. A. as *leo yamazie yalisirie*, S. Auth. =*yamekwisha*; *yamekuwa*. N. MS. *eo mazibaa yalisirie*.

§ 51° *za*, N. A.

52. Wana wa zipungu wabembe zango || na wana wa ndiwa humia shingo || na kupiga mbawa na t'ongo-t'ongo ; || ziki na zitwitiwi° waliweshiwi°.
53. Ziwanda za nyumba ziwele mwitu, || ungi wa matuka na k'utu-k'utu° ; || milango ya nyumba hutisha wat'u || kwa kicho na kiza kilifunzie.
54. Kwamba husadiki, wamba mbuwongo° ; || enda nyumba zao ukete° shingo || ukita k'witikwi ela ni mwengo° ; || sauti za wat'u zitindishie.
55. Moyowa hutasa kunabihika? || zituko zingapo huya'athika°? || tuza mashikizi° ukipulika || k'wambie la'ala yakutulie !
56. Sasa moyo p'ako, nauza, nawe || neleza-t'o sana nami niyue : || Wa wapi wazazi wakuzazie ? || nambia waliko hawam'kue...
57. Mimi t'akwambia, nipulikiza : || wangizie nyumba za kiza-kiza || zisizo mianga na miangaza° : || ndiyo mashukio walishukie !
58. Yu wapi 'Alii binu Nasiri?° || na muamu wakwe Abu-Bakari? || Mwinyi 'Idarusi na Muhudhari? || wanzilepi kue?—mbonya ndiae !°
59. Wa wapi ziuli za Pate-Yunga° || wenyi nyuso k'ali kama zipanga? || wangizie nyumba za t'anga-t'anga, || daula na 'enzi iwaushie !
60. Wa wapi wenzangu ? wawende, kumbe ! || na mashaha mema ya kisarambe° ? || wangizie nyumba za fumbe-fumbe, || viunza vya miti viwaalie.
61. Kwali na mabwana na mawaziri, || wenda na makundi ya 'asikari, || watamie nyumba za makaburi, || p'ingu za mauti ziwafunzie°.

§ 52° S. MS. zitwetwe. "Ch'igi" said Mwalimu Sikujua (the usual form of dim. kichigi) "is a bird's name; and the k'uyu, in Kimvita called kipure, is in appearance like a dove or wood-pigeon; bumu, the 'babe-watoto' or screech-owl. Ziki is the name of a bird still; kitwitiwi, a shore-bird." ° = "wamewekewa [t'undu]," S. Auth.

§ 53° The first growth of bush on an abandoned field: matuka being clumps or copses of young trees; said of old and young growth equally.

§ 54° ni uwongo. ° uka-i-te=ukete; ku-ta, to thrust forth, der. of vita, war; not of Mvita, Mombasa. ° Not "mwango," as N. Auth.

§ 55° =hutasa fuata. ° =tega masikio, S. Auth.

§ 57° mianga=madirisha, and miangaza=t'undu-t'undu in modern language="windows," and "lancets" respectively.

§ 58° 'Ali bin Nasir, a great man of Pate (S. Auth.) ° "The way there."

§ 59° Pate-Yunga (not Yungwa). yu-nga="she-is-like—" (words fail to say what!). Hence="Pate-Sanspareil." Cf. Misr-el-Kahira (Cairo), etc., for an adjective which becomes linked with its proper name so as sometimes to become its substitute.

§ 60° The *metre* of the Inkishafu; = "ubora," "most excellent." So S. Auth. The Author was one Seiyidi Ahamadi a shehe-ngome. By mashaha I understand poetical sheikhs or bards; poets of a high order. S. Auth.

§ 61° zimewafunga.

62. Wa wapi makadhi wamua haki, || wasomao zuo wakihakiki, || wakionya wat'u njema tariqi; || wasiwe kwa wot'e waliushie.
63. Aimi wa wapi wakazindiwa°, || zituzo-za-mato, wasiza-ngoa! || wasirie wot'e kuwa mahuwa; || leo ni waushi, waliushie.
64. Moyowa wambae ya wat'u sao, || kalamu ya Mola iwapeteo? || wajua yakini kuwa kamao? || —au una yako, uyashishie?
65. Moyo taadabu, sipeketeke°; || ata ya jeuri haki ushike; || wenzo wokokapo nawe wokoke, || moto wa jahimu usikutwae.
66. Amba siku ya-ti kupinduliwa || na p'ingu sabaa kugeuliwa || ukatelelezwa mwezi na jua || hari na harara zisikwishie;
67. Siku ya maini ndani kokeka° || na p'aa za wat'u kuk'watanika°, || kwa umu wa jua kuk'ukutika°, || yuu la viumbe lisififi°.
68. Siku ya mabongo kupukutika || na mboni za mato kuwakodoka, || wakimbia° kupi pa kukushika? || mbonya mahalipe nitegemee.
69. Tafakari siku ya kwima k'ondo || na ku'aridhiwa kulla kitendo || p'indi mathulumu etapo ondo° || ambapo, Ya Rabi niamua nae!
70. Niamua nae huyu thalimu || kwa hukumu yako iliyo nyumu! || —Muungu Jabari° atahukumu || amtozelee amlipie!
71. Na malipo yakwe mthilimiwa || si dhahabu t'imbi si ya kufua; || fedha hawatwai na wangapowa || illa hasanati ni malipoe.
72. Aso hasanati wala thawabu || hufungwa kitaya kama rikabu || katukuzwa dhambi za manuhubu°: || akambiwa, Haya, mtukulie!
73. Moyo tafakari na juhanama || yenyi silisili na azimama° || p'indi Mola Rabi° akiuk'ema, || ukamba, Labeka°, niitishiye!°

§ 63° Mod. derivative **wakazunduliwa** wd. mean "be found out."

§ 65° = **sifanye upuzi**. S. Auth.

§ 67° S. VL. **kukwaka**. ° S. VL. **kuk'akatika** = (S. Auth.) **kuudhika**.

° = to be dried up. S. Auth. ° **lisizime**. S. Auth.

§ 68° 2nd sing.

§ 69° = **aitapo ondo** = **apigapo got'i**.

§ 72° Ar. **manhūb** = the one despoiled.

§ 73° S. Auth. = **mandak'ozī** = **kongwa**, **kongo**, Chinese, "cangue"; but probably = "stocks" or "pillory." The modern survival is only as "yoke."

° Mod. **Lebeka**. ° "Here am I; I dutifully respond." At this point, where in fact the S. Authorities, both students and MSS. all conclude—and that at its *seventieth* stanza (see Preliminary Note)—the Poem itself would come to a natural and artistic conclusion of the whole matter in the Moslem Ritual word **Labeka** (pronounced commonly **Lēbēka**)—the humble expression by a dutiful "Slave" of his *submission* (= *Islām*) to the Almighty 'Allāh—"Lo, here am I!" The tedious, unnecessarily long-drawn out agony of the "hells" is also an offence against the native taste which on the whole distinguishes poetry of the classical age; while the spirit of these stanzas in especial is sensibly foreign to that animating the rest of the Poem, wherein gloom when it approaches the revolting does not bore in addition! The poverty and coarseness of the language employed, together with the involved and strained constructions, are moreover sufficient in themselves to proclaim the clumsy fraud. Again note that the real total number of stanzas seems to be seventy.

## OBSERVATIONS ON THE TEXTS AND THE TRANSLATION OF THE INKISHAFI

This attempt to reproduce in English what to the Swahilis of centuries gone by must indeed have been the solemn stanzas of the Inkishafi (also and indifferently called the Inkishafu) appears with much diffidence. It has been submitted for examination to two critics of such competence as my dear East African friend and Bishop, the late Bishop Tucker, and the Venerable Archdeacon Moule of Mid-China; men who, had they not been such missionaries, would have been equally well known in other spheres, the one as an artist, the other as a poet. Their opinion, I need hardly say, was what might have been expected from the candour of such men, considering the material submitted to them: with small natural talent I had dared to attempt the impossible—to make acceptable English poetry of a fairly literal translation of this Poem; that is to say, of the religious classic of a people in language, religion, and spirit so far removed from our own as is the Equator from the Temperate Zone, and in form suited to the taste and use of the Bantu Moslem of old, but with nothing to recommend it and make it popular for the European Christian—unless indeed he be Christian enough to feel and not merely say what the Roman said, “Homo sum, nihil humani à me alienum puto.” However, one suggestion made to me was that I should submit the Translation to a drastic revision, and the result of that (for which I am entirely responsible) is here set before the reader as being a presentment, so far as I have been able to effect it, of the spirit, form, and substance of the original, without offence against the canons of European taste, or even of English poetry; with this proviso, that the form, while strange no doubt to the works of our poets, is still that into which the cadences of the original seemed to my ear most easily to fall.

The Poem as I have said is one of the old time Zingian Classics, and exists in two forms at the least: that now published in this work by Captain Stigand, the Northern Form, which in

many respects was new to me, and the Mombasa Text from which the present Recension is made. Neither this Southern form nor the first-named appears however to be really the original; that form must remain for the present a matter of surmise. That the original poem is indeed of some considerable age appears to be manifest, from the very alterations and corruptions which have crept into it, as is evidenced by the differences between the two Texts published in this volume. While it would be idle to fix a date, yet it has been my opinion, founded upon the testimony of all the great native authorities I have been privileged to know and consult on these matters, that its age may be anterior to the Portuguese discovery of E. Africa in 1493. The original may well have been entirely in the Kingozi—a dialect of the Augustan age of Swahili literature which has ever since supplied the vocabulary of poetry as from a mine, and the grammatical forms of which are herein everywhere in use. And truly, Swahili, the more I see of it, is not *per se* in my view a very rapidly changing language—at least it was not till there set in the present great Epoch of Flux in which all things in heaven and earth are being shaken, and English itself let alone Swahili has not been exempt. Rather Swahili has handed on many exceedingly ancient Bantu features—in the matter of the Noun Classes, for instance, at its worst it is better preserved than is Zulu—and what perhaps has been the greatest bulwark against the changes incidental to the lapse of time is the continuous popularity of the olden literature in the mouths of the people, and the succession till recently of a line of bards whose vigorous strains are comparable to those of the old Greek minor poets. Poems like those of the *Utenzi* of *Liongo Fumo*<sup>1</sup>, and this *Inkishafi*, in the two zones in which Swahili has altered least, have been constantly in use, while in *The Mrima*, in the Zanzibar zone, the corruptions have also been all the less in the language from the fact that even there this literature has been conservatively operative.

The Recension printed above has been made from a truly excellent text procured by my Arabic copyist Mwalimu Sikujua, the son, and second poet of that name, from the exemplars kept in the mosques and read therein on nights when special extra prayers are recited

<sup>1</sup> I had the honour to convey to the British Museum, in which it may be seen, a valuable and perfect MS. of the Poem, obtained in the year 1884, and my friend Canon Rawnsley has made a poetical translation from a recension I had made of this with Bishop Steere's valuable original Edition in his *Swahili Tales*, and from the material I supplied to him for the purpose.

as in Ramadhàn, these prayers constituting a function called ku<sup>u</sup>tere-wehe (probably = Ar. تَرْوِيحَةٌ). That copy was made in a script which, while not interfering with the purity of the native use of the Arabic character, yet enables one to read into that character by dint of a simple system of additional marks all those sounds for which it is so unfitted; I have several volumes of excellent poetry in this useful script.

One remark in conclusion I may make as to the idea of the *difficulty* of Swahili poetry being any true indication of its age. The U<sup>u</sup>tenzi of (*i.e.*, about) Liongo is very much harder than the simple gnostic poetry which is attributed to the hero himself. Also, Ngozi or Ngovi is the name properly speaking of the dialect which obtained on the strip of territory known by that name, where indeed the older forms of speech seem to have lingered longest without corruption. It was from this circumstance that these latter have the name of Ki-ngozi.

## THE INKISHAFI\*

### Or Swahili SPECULUM MUNDI

Translated by W. E. Taylor. (*Copyright by the same*)

1. In Allah's name, *Bismillah*, stands the Preface of my lay ;  
(Omitting that, no Moslem true his rhyming would essay ;)  
With *Arrahman*, The Merciful, link *Arrahim*, for aye  
Praising The Compassionate, Great Allah we adore.
2. And then write I the Ascription, set duly at the fore,  
Lest come some carping critic, at fault-finding evermore,  
And crying, No *Alhamdu* here ! fie, fie, to slur *that* o'er !  
(Mind ye, 'twere a real fault) go publish flout and fleer.
3. But ere my Poem upriseth, like as the dawn of day,  
And shining like some silver lamp it sheds its limpid ray,  
I chant aloud my orisons in ritual array,  
Benedictions holy, those forms to Islam ° dear ;
4. And laud, pristine *Cinana* °, right offspring of thy line,  
The four unique Companions, Caliphs ° by right divine ;  
So shall my supplications their hallowed names combine  
Recognizing heartily each Islamite Ameer °.
5. Then Allah, Despot Mighty, Thou Granter of Requests,  
To pray to Thee concerning the Apostle ° of Thy behests,  
And boldly name the Unity ° each pious Slave ° attests,  
So Thou cause us read Thee the Interpretation ° clear.

Title and § 8 ° = *Apocalypse*. But the theme is more like that of *Ecclesiastes*, see § 32, note.

§ 3 ° See note on § 11.

§ 4 ° "*Qināna*," ancestor of the Quraish ; see next note. ° *Khalifah*, signifies the possessor of the privileges of Apostolic Succession—the Caliph or Moslem Pope, "Successor" of Mohammed. The four Unique Caliphs (namely, Abu Bakr, 'Omar, 'Othman, 'Ali), were all of the same tribe as Mohammed,—the Quraish ; the only tribe indeed from which a *lawful* Caliph can be chosen. The Sultan of Turkey is therefore not such, since on this qualification all the great Mohammedan Authorities, the "Fathers" of Islam are agreed. ° *Amīr ul mu'mīnīn* = "Commander-of-the-Faithful," the title of a true Caliph. This word, however, is not in the Swahili text.

§ 5 ° Mohammed. ° The Act of *Tauhid* (= "attesting the 'unity' of God.") ° Moslem. ° So. the interpretation of the above doctrine.

6. And now that I my Preface have in order meet recited,  
 To Benisons and solemn Lauds the Faithful have invited,  
 Discovering my Theme as here it is indited,  
 All my heart's fond purpose to men shall I make clear.
7. That purpose fond to follow will I weave and weave the  
 thought,  
 And twine it as in chaplets magnifically wrought,  
 Till fastened in a carcanet of workmanship outsought  
 Twin ropes of seed-pearls secure it, front and rear.
8. So broidering my Poem until daintily it trips  
 All threaded as with pearly grains up to the very tips,  
 The INKISHAF I name it, by which *Apocalypse*,  
 Shamefastly sin's gloom convicted shall appear.
9. Where Light has shone that pagan gloom must pale and pass  
 away  
 In yielding to its radiance, though thick the shadows lay;  
 So each wretch who to conscience' upbraidings is a prey  
 From this Poem penitence may reap in godly fear.
10. Thus finishing the Foreword, behold the Theme begin  
 With stern self-admonition, as I school my heart within,  
 For, dazed by its false glamour with Mammon° it doth sin—  
 Fooled by the Fiend's fraud, for thee, my heart, I fear!
11. Nay then, my heart, what mean'st thou?—couldst thou but  
 once be wise!  
 Or Islam° dost thou reckon too huge a sacrifice?  
 What, answerest thou nothing!—for plain enough it lies:  
 Islam, or else—Mammon!—'Twixt these the choice is clear.
12. Or tell me, heart, what ails thee right counsel to refuse?  
 Speak out—to speak thou knowest and art of age to choose.  
 What, seest thou not this vain world 'tis perilous e'en to  
*use!*  
 Labyrinth-like mazes!—of tempting them beware.
13. The world—it is a troubled Sea, a tossing billowy waste,  
 Chock-full of rocks and weedy rack that churn it into yeast,  
 Woe worth the day man trusts to it, for though he trade  
 his best  
 Loss of all his venture, no less, hath he to fear.

§ 10, etc. ° Mammon, *lit.* The World, personified as such in the Gospels.

§ 11 ° Islam, theoretically and literally means *surrender* to God, and thus became the official name of the system of Mohammedanism. See the closing note.

14. Or 'tis as one who passeth near a Well of broken rim,  
 Where some mane-tossing bull goeth in circles by the  
 brim,  
 So did he haply 'scape the first the other would gore him—  
 Never man the water from thence to sip shall fare.
15. Or like unto the Mote thou seest a-dancing in the beam,  
 As through the narrow casement the sun begins to gleam—  
 To reach thy hand and grasp it a light thing would it  
 seem ?  
 Open now thy fingers; see, there's nought but air !
- [16.] E'en thus Mirages<sup>o</sup> 'tice us as they shimmer neath the sun  
 That pouring down its blazing rays makes thirsty men to  
 run,  
 Who thinking there is water where water there is none  
 Hasten thither trusting to slake a thirst so sore.
- [17.] But, rushing on, what find they? ah, nought but raging  
 heat ;  
 The water they had fancied it, a sorrow and a cheat ;  
 Then is their drink vexation—poor reward for weary feet !  
 All they shall draw thence, the anguish of despair.
- [18.] Thy fancies and thy follies, with the failure and the smart  
 That hence befall thee, mortal, and wherein thou hast a  
 part,  
 'Tis these sum up the vain world on which thou setst thy  
 heart ;  
 Heart-breaks and vanity—of such is Mammon's store !
19. Faugh, faugh ! this world is Carrion—then keep thee far  
 from it !—  
 A man may never fancy, though food for dogs most fit.  
 Will nought suit, curious trifler, but thou must taste thy  
 bit,  
 Vie in vain concupiscence, and have with curs thy share !
20. Consider, for one fault indeed it hath ; and it is this :  
 Though deal one ne'er so prudently in all his business,  
 This shameless world and thankless will turn on him and  
 hiss,  
 Causing mortals misery without or end or peer.

§ 16 ° This and the two following §§ are not in the Southern Text. The reason for this I think might readily appear in the absence of the mirage as a phenomenon in the Mombasa zone, where the physical conditions do not favour its development, but that on other grounds their genuineness is doubtful.

21. Full many a fool it flattereth to have attained its meed—  
 In sucking sweet successes of the End he took no heed—  
 Then like remorseless Fish-hooks it hath snared him for his  
 greed—  
 Fools! they die in gnawing their fingers ° in despair.
22. Vain, vain,—the noose of Death once fast about their neck—  
 Vain, vain to gnaw their fingers and their dear flesh to hack!  
 For now the World they canvassed hath played on them its  
 trick,  
 Saying, Up, depart ye! no longer linger here.
23. Come, come, quotha, all's finished; yea, take your journey hence.  
 'Tis past, your little span of life,—no space for penitence!  
 Nor leave behind your stock-in-trade, your pride and insolence—  
 All ye occupied in whilst here with me, I swear!
24. Thus suddenly the dart of Death falls full upon the breast,  
 And deep into the vitals sinks, swift and without arrest,  
 Or ere man's mouth can open or tongue may make protest,  
 "What is this!" or ask it what business brings him here?
25. Then forthwith must my masters their sorry persons doff!  
 For enter Kill-joy on the scene, and forthwith leads them off.  
 No protest!—not so much as of a coughing one to cough!  
 Never mortal summoned thus thereat may make demur.
26. O heart with such experiences wilt thou be not yet wise,  
 And, though I school thee often, my schooling still despise;  
 Yea, tell me that thou weariest of such impertinences,  
 Crying, Hold thy peace, man; the end I fain would hear!
27. But, by my beard ° I swear it, O heart of mine so rash,  
 My protest I am purposed thou shalt in no wise quash;  
 What! barterest thou that world for this world's paltry trash!  
 Nay, it is the foul Fiend bewrayeth thee here!
28. Then listen and I'll tell thee, if so thou be inclined:  
 Man's life is but a Candle that flickers in the wind,  
 In vain wouldst thou relight it, though brightly it had shined;  
 Puffed out in a moment,—ah, but rekindled ne'er!

§ 21 ° To gnaw the fingers is a way of expressing a man's utter despair, and is accordingly a thing very rarely witnessed under the British régime in E. and Central Africa! I cannot myself remember to have seen the gesture made in earnest at any time. We should express it as "gnashing the teeth." The wrist is held to the chin, with the nails of the bent fingers brought down upon the teeth of the lower jaw.

§ 27 ° *Kievu* (*mod. kidevu*) *changu*; swearing by the beard, a sacred oath with Moslems.

29. Or truly like the fierce Flare the cottar's brushwood makes  
When midst the forest clearing he has fired the bushy brakes;  
Now plummy clouds up-piling it showers the sooty flakes—  
Suddenly 'tis quenched, its place left black and drear.
30. Then heed me, heart, I prithee; oh, go no more astray!  
Seek diligently wisdom, to heed well what I say;  
Nor give place to "The Pelted One" to mock at thee for aye,  
When he sees that thou too wilt be as he is there!
31. And then in thy dear world what shouldst thou find of gain?  
And what advantage suck thence that thou art for it fain?  
No single thing of lasting 'twould bring thee in its train—  
Reapedst thou its choicest, what couldst from out it bear?
32. Or readest not how Solomon°, the Prophet, was, of old,  
Both mighty King and Magus, whose word none might  
withhold—  
Yet he by this world's witchery was cozened and befooled—  
Came there then another, it would toss him high in air.
33. Full many are the gay sparks this world hath seen around,  
And I myself have seen them—where now may they be  
found?  
Go, seek their habitations down deep beneath the ground,  
Each upon the shelf of his sepulchre so drear°.
34. Yea, mighty men of wealth full many hath it seen  
All sparkling and glistening like the noonday in its sheen,  
Who storing hoards of ivory and treasuring unseen  
Heaps of gold and silver had piled them up with care.
35. For each in his wide world had sought out his affairs,  
And each in his curt course would moil amidst his cares°  
In busying his brains with Mammon's stocks and shares,  
Onward moving, eyes closed, the Doom for to dare.

§ 30 ° The Pelted, *Shaitani rajimi* in Swahili. (In Ar. *Ash shaitānūr rajīm*), so called because the good angels are thought to be hurling the meteors seen at night upon Satan and his angels as they come playing the eavesdropper at the gates of paradise; accordingly the Moslem pilgrims stone a certain pillar outside Mecca, which the devil is thought to haunt. This custom has become part of the ritual of pilgrimage, and the pillar shares with the Evil One in this epithet.

§ 32 ° *Selemani* is the native pronunciation of Ar. *Sulaimān*. N.B. How many interesting parallelisms with the Book of Ecclesiastes and the Jewish Wisdom Literature!

§ 33 ° See note in S. Recension *ad loc.*

§ 35 ° Literally, "Their world was [too] long and their earth [too] slight." Explained by the proverbial expression, *mambo makubwa, umri mchache*; our *Ars longa, vita brevis*. The limitations presented by the immensity of

36. How toss they their chins all contemptuously on high !  
To front of them and back of them their clients company,  
And everywhere they sit them, their guards in ranks thereby  
Line up, good soldiers their errands for to bear.
37. And their's the high halls with their arabesques so white,  
Where silvery lamps of crystal or of metal all y'dight  
Make night as bright as day in that refulgent light ;  
Brilliance and beauty are wreathed about them there.
38. The lampstands too are massy, and the candelabra fine—  
'Tis true, I swear by Allah, whose bounty is divine—  
With pedestals of rare woods, both teak and ebenine,  
Gleaming in long rows, their lights trimmed with care.
39. The vases that they range there are China's choicest ware °,  
And all the sconces filigree, in art beyond compare,  
Encircling crystal goblets which they daintily upbear ;  
Sparkling in splendour midst all that bright gear.
40. Those halls of arabesques then reëcho with the rout,  
The long-galleried harem doth whisper, in and out :  
Here voices of the home-born, there servitor's prompt shout—  
Gleesomeness and gladness aye gayer and gayer !
41. And what time, a-weary, soft slumbers they would woo,  
Stand forth well-trained handmaidens to fan and to shampoo  
With odalisques that singing skill to croon and to coo  
Softly lulling lullabies o'er and o'er.
42. All goodly are their couches, their beds are exquisite,  
With garnishing that choice is, in every part complete,  
And soft and silky pillows for the head and the feet  
Broidered are and braided with richness most rare.
43. The folds of high curtains do screen them from view,  
With canopies airy to o'ershadow them too ;  
Sweet waters and perfumes distil fragrant dew,  
Unguents and attars sweet do drip adown their hair\*...

the universe, the wide world, and the narrow confined crib of circumstances are expressed in *Ulimwengu wao uli ṭaili* (for *ṭawili*) *na dunia yao ili aḳali* (S. Auth.)

§ 39 ° Or the line might be freely emended by altering *gini* to *siti* as follows :  
The serving maids be damozels both young and passing fair.

§ 43 ° This passage is taken by one Mombasa authority (Mwalimu Sikujua) to refer to the beginning of the last long sleep of death in the case of a rich man ; the corpses even of the poor are "medicated" with at least camphor, see under word *pamba* in Krapf ; the rich might have costly unguents and "ottoes" or attars in addition.

44. But now all that wealth of magnificence vast  
 Hath vanished quite away, for the Summons forth hath passed ;  
 Down, down to the Tomb, that bourne long and last,  
 Down, midst the rubble and the dust sped the bier.
45. The City that has lodgèd them, no higher than a span !  
 There nevermore on rug nor on carpet lieth man,  
 Where corpses be invaded by putrefaction wan—  
 Their's the Tomb's straitness, crib meagre and drear !
46. Their cheeks are breaking down in a cankering dew  
 While ghastly corruption doth penetrate through ;  
 Their mouths and their nostrils make thoroughfares new ;  
 Each once bright countenance becomes a thing of fear !°
47. To crawling uncleanness they yield a luscious food,  
 Carousing on their corpses it findeth them right good ;  
 With termite° and emmet, making ravages rude,  
 Wireworms and centipedes coiling have a share.
48. Now black is each face which had beamed like the sun,  
 Or buff, as of bear, or of filthy coarse baboon ;  
 Upshrivelled their skin and their beauty all gone,  
 Flesh from bone withered like rotten wood is sere.
49. The Home they had dwelt in, now empty and lone,  
 Finds shelter for fledglings of doves that make moan ;  
 But of those who had built it, not a voice, not a tone !  
 Undisturbed cobweb festooneth it o'er.
50. In each inner courtyard the beetle it doth boom ;  
 The cricket's chirp rings round the well-corniced room—  
 Full strange shrills the sound neath the salamlic's° dome :  
 Laid in dust the glory midst desolation drear.
51. The niches in their rows still with porcelain° incrust  
 Do furnish each featherèd fowl with a roost ;  
 Here snoreth the brown owl, here gathereth most  
 Red-dove, or green-dove, to mate and to pair.

§§ 46, 47 ° These stanzas have had to be considerably toned down from the sombre gruesomeness of the original, the sense of which is however sufficiently faithfully given.

§ 47 ° The termite or white ant in Africa plays actually the rôle which the earthworm is supposed to fill in popular imagination at home. Thus far, the natural history here is correct.

§ 50 ° *makumbi ya-nde* = "the outer chambers." So, *selamlık* or *salamlic* is the Turkish or Egyptian reception room for the male guests.

§ 51 ° Elaborate pieces of such architecture, inlaid with lovely old Persian tiling and crockery, were still extant in the last century.

52. Young kestrels go poise on the pegs in the wall;  
The turtles bill and coo, moaning soft in the hall  
Or preening their feathers the down make to fall;  
Jays and tomtits to their nests make repair.
53. O'ergrown are the forecourts with bush and with brake,  
And undergrowth rank ruder increase will make;  
The darkling doors yawning do cause men to quake,  
Shadowing dimly shapes frightful with fear.
54. Ah, wilt not believe me? dost think it is a lie?  
See, there is the place, man! go, strain both neck and  
eye,  
And loud upon them call—only echo makes reply;  
Voice of fellow mortals thou shalt hear nevermore.
55. My heart, of instruction e'en now thou hast a need,  
But urgent I warn thee and safely I would lead;  
Then bend low thine ear, mark me well and give heed—  
Haply shall the issue be made unto thee clear.
56. Or else have thou *thy* say, speak out in thy turn,  
Nay, tell it forth plain, for the truth would I learn;  
Say where are the forbears of whom *thou* wast born?  
Gladly would I greet them and ask how they fare.
57. Thou know'st not?—I'll tell thee; come, lend me thine  
ear:  
Each mother's son is gone to that bourne dark and drear,  
Where never opes window nor lattice men to cheer—  
Such be the lodgings they are fain to use there.
58. Then tell where is Aly° the son of old Nasir,  
And where his great kinsman the Sheikh Abu-Bakr,  
Where princely Idarús, and the knight Muhuthar?  
Whither so far went they?—else shew me, if near?
59. And famed Pate-Yunga's grim warriors, I ween,  
Each one with a face like a falcon° so keen?—  
All, all, to those homes neath the sod have gone in;  
Power and pomp they display nevermore.

§ 58 ° 'Ali bin Nāsir, a name still remembered in Pate tradition: it is quite possible that there have been two distinguished persons of the same name. If two contemporary Winston Churchills, how much more two 'Ali bin Nāsirs not contemporaries!

§ 59 ° *kipanga* (n. pl. *zip-*) of the Text may be the specialised form of *upanga*=sword, *falchion*; or the bird, *falcon*—strangely either is admissible in the translation, though no doubt the latter was meant.

60. What, you ! my old comrades, went ye too thither ?—yes,  
 Ye Bards and ye Poets of mark and prowess !—  
 Gone ! sunk to the same cells of straitness and stress,  
 Whealed your poor backs by the boards of the bier !
61. Ye too, who once, Potentates and mighty Viziers,  
 Made progress forth faring with guards of soldiers,  
 All hence be removed to the Tomb on your biers ;  
 Bands of dread death do encompass you there !
62. And ye too, just Judges, who judgment would shew  
 And the learn'd in the Law all concur in your view,  
 Who dealing with moot points aye settled them true—  
 Ne'er lay appeal from what ye pronounced fair !
63. Oh, could I but find you !—now all out of sight !  
 O salve for sore eyes, heart's balm and delight !  
 Man can but to the mercies of the Lord you commit ;  
 Ah me, ye are not ! ye are missed, and that sore.
64. What sayest thou, heart ? tell thy thoughts of these men ;  
 Thou seest how the Lord hath lit on them with His Pen ;  
 But know now thyself art as they were found then—  
 Or in man's lot hast thou only not a share ?
65. Oh, heart, be thou schoolèd, nor think still to scorn ;  
 Depart from the evil, to the right ways return ;  
 If savèd be thy friends, be thyself saved, nor burn  
 Evermore fuel for Jehannam's fierce fire.
66. Lo, hastens the Day when subversèd Earth shall be,  
 And the seven Heavens o'eturnèd in chaos horribly ;  
 And plunging upon it Sun and Moon thou shalt see,  
 Scorching with a heat to be tempered nevermore.
67. On that day men's midriffs shall burn them in pain,  
 And skulls be battered in, crusht down upon the brain  
 And dried up like a potsherd beneath that Sun's bane,  
 Ne'er o'er their heads to assuage its fell glare.
68. Yea, skulls like the dead leaves shall spin in that day,  
 And each eyeball bulge from its socket right away—  
 To what port or roadstead wouldst thou steer then, I pray ?  
 Brother, shew me whither—I too there would steer.
69. Bethink thee, on the day of the Onset thou shalt see  
 Each several wrong action looming forth horribly  
 While each so injured mortal to the Judge bends the knee  
 Crying out for Vengeance on his tyrant—who art there !

70. "Grant vengeance at length, Lord, on all his tyrannies,  
In judgment that harder than any iron is!"—  
Then straightway to avenge them th' O'erpowering One° will  
rise,  
Wreaking on thee vengeance and judgment austere!
71. And Recompense also for each victim shall be sought,  
Not of gold, were it nugget or artfully inwrought—  
Of silver they will none, nor given free, nor bought;  
Merit's stamp alone findeth currency there.
72. The man who nor merit nor deserts can make to pass,  
All bitted he and bridled like a horse or an ass  
Is saddled with their sins whom his did harass,  
Bidden, Up and carry what they had else to bear!
73. Then lastly, my heart, oh beware that hell of pain  
Wherein are stored the stocks and the fetters and the chain;  
And sith that He now but to threaten them doth deign,  
Promptly make Submission with : Lebeka°, I am here!

§ 70 ° One of the 99 Moslem names of God on the Rosary or *tasbīh*.

§ 73 ° In the word **Labeka** (now pronounced commonly *Lebeka*) the Poem comes to the conclusion of the whole matter. **Labeka** "Here am I!" is the best sign that a Moslem—a "yielded" or "submissive" one—can make of the Submission he professes to the claims of God on his conscience, so that here we see that which it is the aim of the whole Poem to induce—but alas, it is just here that Moslem doctrine stops! (There is no possible assurance of *forgiveness* of *sin* consistent with Justice.) The elaboration of the various Mohammedan hells which follows in the present *N. Text* is accordingly a bathos. See the note *ad loc.* in the *S. Recension*.

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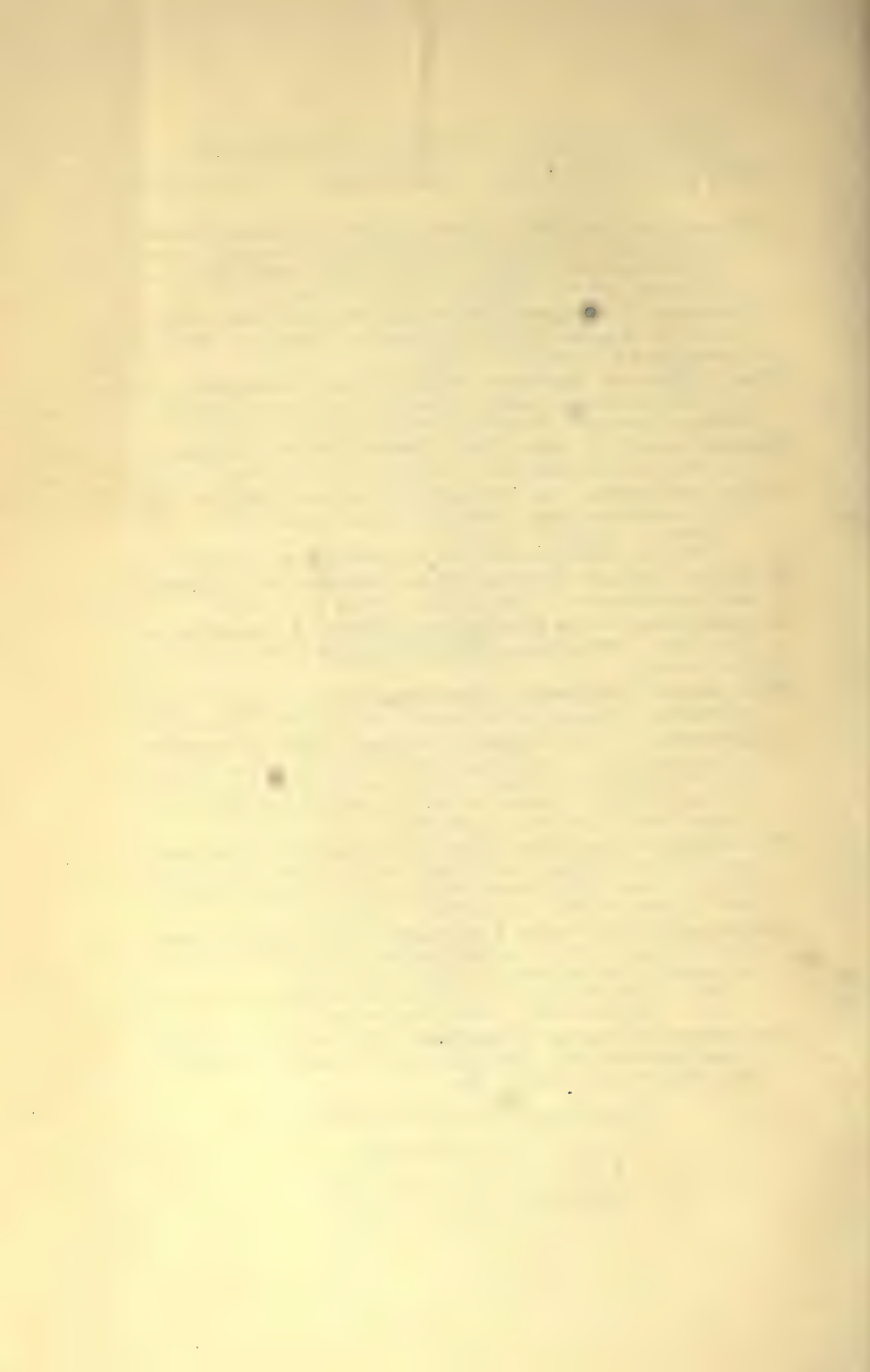
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